

MUSICAL AMERICA

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EDITED BY *John C. Freund*

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GREAT AUDITORIUMS AS MEMORIALS TO OUR SOLDIER DEAD

Syracuse First City in East to Take Up Project Advocated by Editor of "Musical America" and President of Musical Alliance Who Visits City by Invitation of Mayor and Other Prominent Officials—Million Dollar Structure Called for in Plan—Makes Number of Addresses to Support Movement Before Enthusiastic Audiences Totaling 3000

SYRACUSE, N. Y., Jan. 11.—The visit of John C. Freund to Syracuse was an event of vital importance to this city and one that will be far-reaching in its influence. By his genial personality, quick wit and kindness he won friends wherever he went. His coming created so much interest, his speeches were so well received by the large audiences that heard him that his enthusiastic endorsement of the plan for the establishment of a music hall as a memorial to the dead and wounded soldiers from Onondaga will have practical results in the immediate future. Plans are already under way for the establishment of such a memorial, which will include a large and probably two small halls, with studios for music teachers and students. The memorial will cost over a million dollars. Thus Syracuse will be in the lead in the East in giving noble as well as practical expression to the national sentiment that memorials should be raised to those who gave their all for the cause.

Mr. Freund came on the special invitation of a number of the leading citizens. He was to have been here at Thanksgiving time, but his visit was postponed owing to the prevailing epidemic. His invitation was signed by Melville Clark, chairman of the Arrangement Committee; Mrs. Charles E. Crouse, president of the Salon Musical Club; James R. Day, chancellor of the University; George A. Parker, dean of the College of Fine Arts, Syracuse University; Howard Lyman, conductor of the Syracuse University Chorus; Donald M. Dey, president of the Community Chorus; Mrs. Evelina V. Honsinger, president of the Morning Musicals; George E. Fairchild, president of the Board of Education; Bertha E. Becker, of Harp College; Mrs. Albert H. Hildreth, president of the Ka-na-te-nah Club; Robert S. Sargent, director of music in the public schools; Charles F. Harper, principal of the Central High School; P. M. Hughes, superintendent of schools; W. F. Timmerman, president of the Rotary Club; John W. Cross, president of the Optimist Club; James E. Doyle, managing editor of the *Herald*; Franklin H. Chase, managing editor of the *Journal*; John J. Raleigh, supervisor of music in the public schools; Otto M. Meileus, president of the Liederkranz; R. D. V. Peck, of the *Post-Standard*; Leiter Bros., Marshall W. Downing, principal of the North High School, and many others.

Mr. Freund arrived on Tuesday evening, Jan. 7, from New York and was met at the depot by a committee of welcome. His coming had been announced



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HIPOLITO LAZARO AS "CAVARADODSI" IN "TOSCA"

Spanish Tenor of the Metropolitan Opera Company, Who Was Enthusiastically Received at His Recent Reappearance. (See Page 8)

with extended notice in the local papers, so that the people were well prepared for the message he had to deliver.

On Tuesday evening he attended the Josef Hofmann recital and after the concert was the guest of Melville A. Clark with Mr. Hofmann, Charles Courboin, H. Gudenion, the violinist, and Paul Fischer, who traveled with Mr. Hofmann some years ago.

Addresses the Morning Musicals Club

Mr. Freund's first appearance was at the Morning Musicals in the Onondaga ballroom, before an audience of over eight hundred. He was introduced in a very appreciative manner by Mrs. Honsinger, the president.

In his address, which was punctuated by applause and laughter, he briefly described the wonderful progress in musical knowledge and culture and also of the musical industries which this country had made in the last few decades, which gave ample assurance that in the near future the progress would be still

greater. He urged upon those present that, while giving due recognition to foreign artists, musicians and music teachers, the time had come for us to have a mind of our own in such matters and surely not to neglect our own; to give our own artists, musicians and music teachers recognition, but solely on the merits. We had plenty of talented composers when we would give them a hearing and encourage them. Otherwise, if we denied them a hearing because they were Americans, why should even the most talented compose? He made a plea for the same broad-minded Americanism in music that had been put in the Constitution, that there should be no prejudice on account of race or religion.

He took up the question of the proposed memorial to the soldiers and sailors and urged that it take the form of a music auditorium, which Syracuse badly needed.

At the close of his address the audi-

[Continued on page 2]

MUSICAL INTERESTS WAGE WAR AGAINST 20 PER CENT TAX

Managers Association Starts Campaign to Register Public Resentment in Washington — Local Managers and Clubs Everywhere Join in Telegraphic Protests — Speeches from Platforms at All Concerts — Cablegram Sent to President Wilson — Immediate Action Needed to Set Aside Unjust and Prohibitive Taxation

NATIONWIDE protest against the proposal to fix the tax on admissions to concert and operatic performances at twenty per cent was aroused this week when it became known that the Conference Committee, composed of five United States Senators and five Congressmen, had decided to reverse the decision recently reached by the Senate Finance Committee.

It will be recalled that, as a result of the vigorous protest made before this latter committee by Milton Weil of MUSICAL AMERICA, speaking in behalf of the Musical Alliance, the National Musical Managers' Association and other musical interests and acting on the representations made by the various theatrical interests, the Finance Committee had rejected the proposed increase in the tax from ten to twenty per cent on all amusement admissions.

It was not until Thursday of last week, however, that the news came from Washington that the Conference Committee, whose purpose it is to adjust such differences as arose in the findings of the House of Representatives and the Senate with respect to the pending war revenue bill, had restored the menacing provision as originally drafted by the Ways and Means Committee of the House.

MUSICAL AMERICA on Friday took the initiative by suggesting a hurry call for a meeting of the National Musical Managers' Association by arranging for the co-operation of the National Federation of Musical Clubs and by telegraphing other representative musical organizations urging an immediate and vigorous protest.

John C. Freund, as president of the Musical Alliance of the United States, sent the following telegram on Friday to Senator Simmons:

"As president of the Musical Alliance of the United States, representing over a hundred and fifty thousand persons actively engaged in the musical world and industries, I beg to protest energetically against the increasing of taxation on the tickets to musical performances on the main ground that such a tax will not produce the expected revenue, while it will destroy many of the leading, and especially educational, musical activities at the very time these are recovering from the effects of the war and the prevailing epidemic."

"JOHN C. FREUND."

Musical Managers Protest

Loudon Charlton, vice-president of the Musical Managers' Association, in the

[Continued on page 3]

Syracuse Takes Lead in Plan to Erect Great Music Auditoriums As Memorials to Our Soldier Dead

[Continued from page 1]

ence broke into enthusiastic applause and recalled Mr. Freund to the platform.

Interview with Chancellor Day

In the afternoon an interview with Chancellor James R. Day of Syracuse University brought together two men of national reputation. Mr. Freund spent some time with the chancellor, discussing political and economic questions. On leaving the university after the interview, Mr. Freund expressed his appreciation of the interest and courtesy shown by the Chancellor and said he could now understand why the chancellor had won such a commanding position not only in our educational life, but in the political world as well.

Dined by the Musicians and Music Teachers

That evening over seventy musicians and music teachers of the city tendered Mr. Freund a dinner at the Century Club. The guest was received by Mrs.

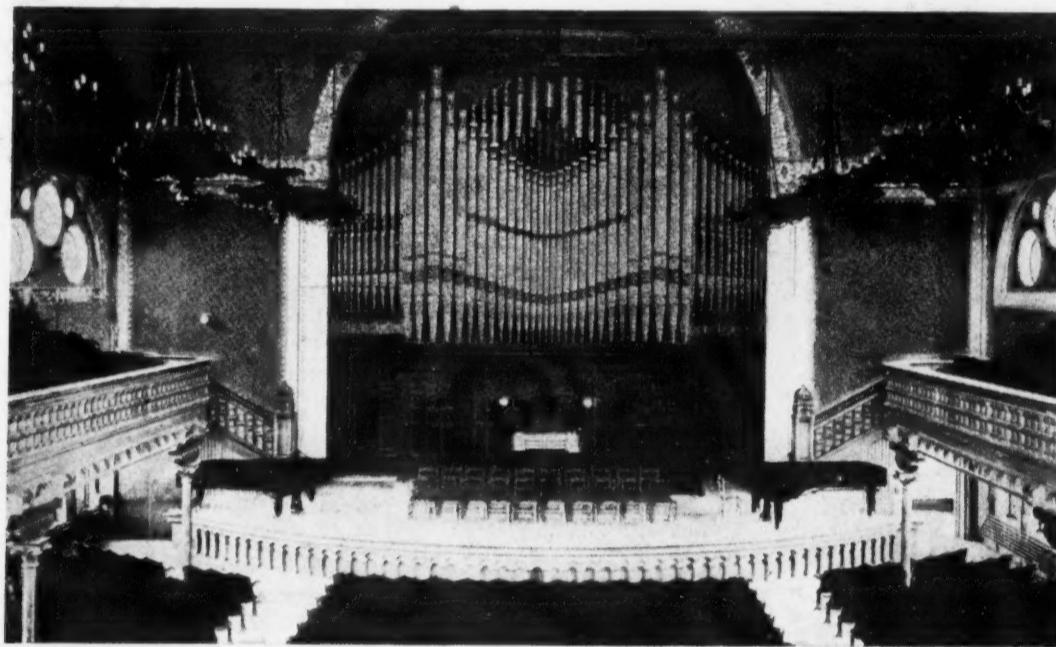
words, until music was democratized, there could be no sure, solid foundation. Then, when a large, music-loving community had been created, other organizations could be established on such a foundation, with the crown and apex of all—the symphony orchestra.

Mr. Freund also particularly urged upon the musicians present the necessity of advertising in their local papers. Was it fair for anyone to accuse the community in which he or she lived of lack of appreciation, if they never made public what they had to offer, though at the same time the average musician or teacher expected local papers to chronicle even the slightest of their activities?

At the conclusion of his address he received an ovation and was introduced to most of those present, who congratulated him upon the work he was doing.

Speaks at the Central High School

On Thursday morning Mr. Freund went to the Central High School. Here Charles F. Harper, the principal, told



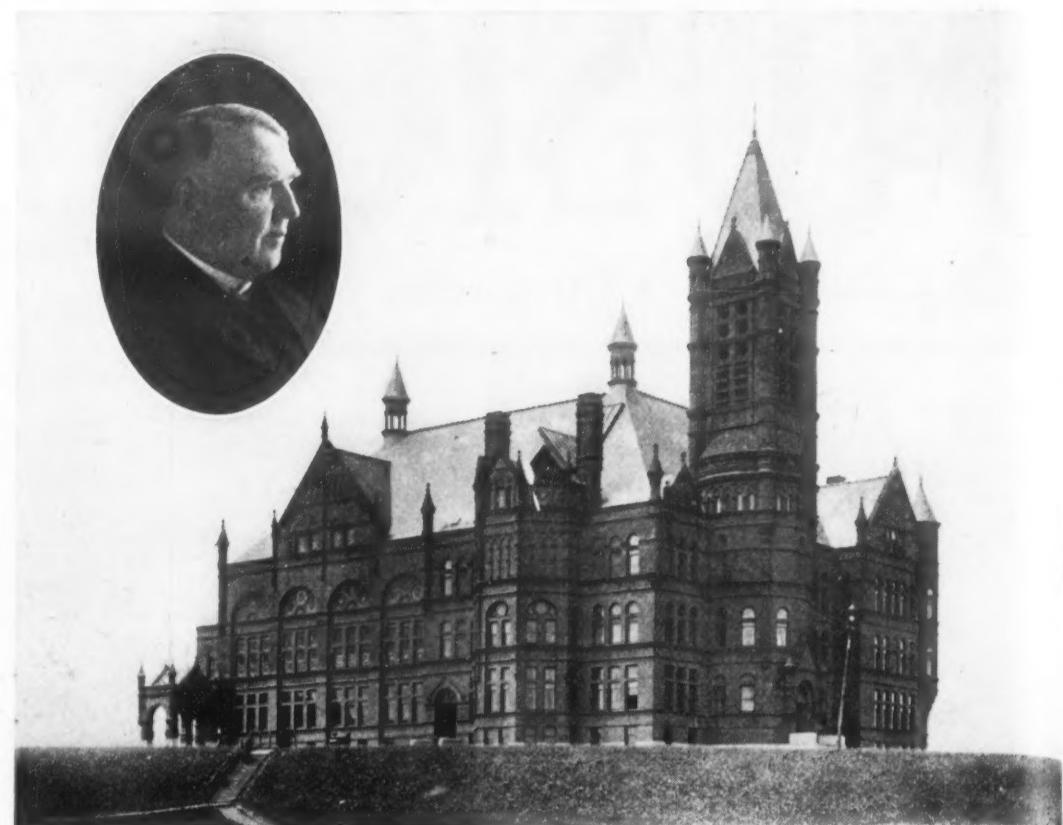
Interior View of Crouse Hall

Frederick Honsinger, president of the Morning Musicals; Laura Van Kurau, vice-president of the Salon Musical; Mrs. Harry L. Vibbard, Mrs. Benjamin Marshall and Melville Clark, together with Dean Parker of the university, were at the guest table. The list of those present at the dinner comprised the names of all the prominent musicians and music teachers of Syracuse.

Interspersed with many humorous stories and incidents all tending to show the growth of musical knowledge in our country, and particularly the struggles the pioneers had to go through, Mr. Freund made an earnest plea for co-operation among the local musicians. He also showed them how, in order to gain proper appreciation for their work, it was necessary for them to help every movement to bring music to the masses.

over eight hundred students who were present that it gave him great pleasure to tell them that a man of nationwide reputation would speak to them. He then asked Melville Clark, who was present, to make a formal introduction, which Mr. Clark did briefly, to the effect that he had known Mr. Freund many, many years, and that he knew of no one who had done more to advance the cause of music in this country.

Mr. Freund's reception was very cordial. The students from start to finish gave him absolute attention and were greatly interested. Incidental to showing where music would help a young man in his course through life, how it would single him out from others, lead to his introduction to social circles that he might otherwise never hope to reach, Mr. Freund drew the special attention of the students to the modern slogan,



Crouse Hall, Syracuse University.

Inset, Chancellor James R. Day

mere grasping for what was commonly called "success" and "money." He gave a rapid sketch of the growth of music and of the industries, as he had done at the Morning Musicals.

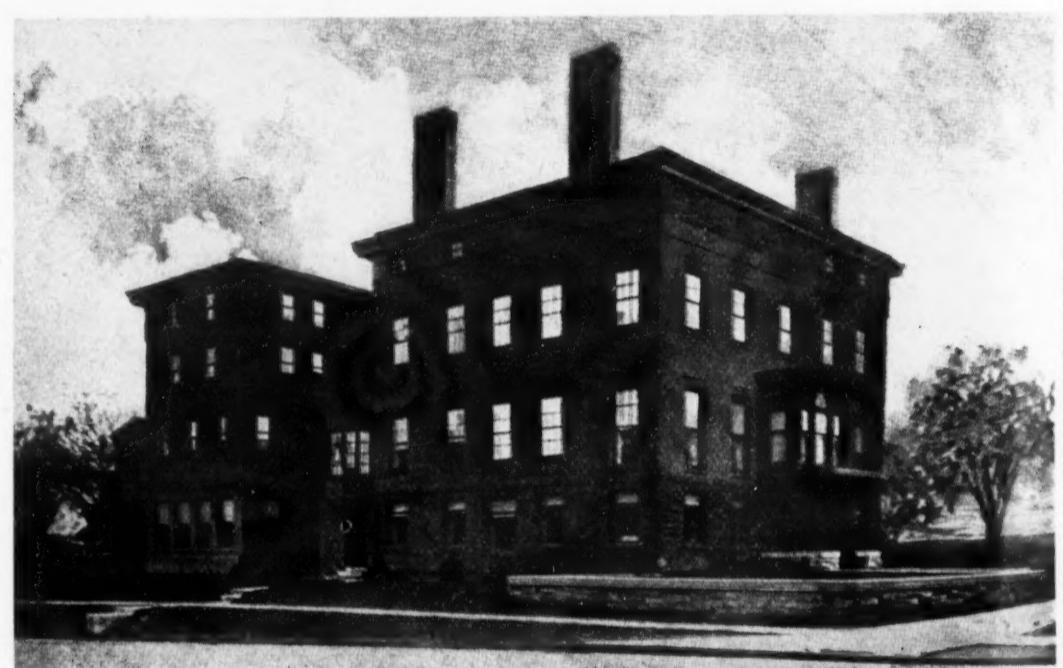
At the close the students applauded till he had to bow again and again.

At the Chamber of Commerce

Perhaps the most effective address and the one which made the most profound impression was the one given on Thursday noon at the City Club before some 250 members of the Chamber of Commerce. The Music Festival Board and the Committee on a Memorial Hall for Soldiers had been invited as special guests on this occasion. In this address Mr. Freund made each man see the need of his own personal interest in music. He showed what it meant to the business man, not only in his business, but in his individual life. He then showed the need of introducing music into the industrial

not have the same value as a memorial hall dedicated to music. He urged, however, that such a memorial should be worthy of the wealth and culture of Syracuse and should cost at least a million dollars. Furthermore, it should be a practical plant. It should not be merely an auditorium to hold a large number, but should also contain smaller halls for recitals and chamber music, a ballroom and rooms where entertainments could be given—in other words, a center of music and social life as well. In this way revenue would be coming in all the time. Furthermore, he urged that instead of the memorial being built by the city or being built by a few wealthy, public-spirited citizens, it should be built by the masses of the people, who should be asked to contribute, so that each one of them would feel he or she had a part in the institution.

He said that the establishment of such a memorial would at once lift Syra-



The Century Club, Syracuse, N. Y.

plants not alone in the way of concerts, choruses, entertainments, after the day's work was done, but absolutely during factory hours, for the reason that owing to the need of large production to win success and the introduction of specialized labor-saving machinery, the work for the individual worker was becoming more and more monotonous, which had a deadening effect upon the mind and morale of the worker. But with the mind of the worker on the music, while his fingers kept at the monotonous job, the situation was saved.

Mr. Freund then took up the value of music to a community, showed what it had done for Minneapolis through the local support given the Minneapolis Symphony Orchestra; what it had also done for Baltimore, how it had exercised an unquestioned influence in the re-election of Mayor James H. Preston through his advocacy of a municipally supported symphony orchestra.

The Proposed Memorial

He then turned to the question of the proposed memorial to the dead and wounded soldiers of Onondaga. He said that however much arches, statues might tend to beautify a city, they could

cuse from out the rut of a number of similar cities and it would attain a nationwide recognition, whose value could not be overestimated in dollars and cents, not to speak of the local impetus given to music, and all that that meant in the civic and home life.

At the close of his address Mr. Freund was warmly congratulated by the president of the club and many of the members.

Mass Meeting at Crouse Hall

On Thursday evening Mr. Freund spoke in Crouse Hall, at Syracuse University, before an audience of students, faculty and townspeople which had assembled in spite of the blizzard which prevailed. They accorded him a royal welcome. This was the mass meeting and was his principal address. George Parker, dean of the College of Fine Arts, presented Mr. Freund as a man of international reputation, who had labored for nearly a half century in the cause of music and was universally recognized as a power, and whose work could not be overestimated in its value to musical culture.

[Continued on page 3]



Central High School, Syracuse, N. Y.

Until music secured its proper position in the public school system, until there was plenty of music for the masses in the parks in the summer and the school auditoriums in the winter, in other

"Service," which was permeating all life, told them that they could win success far more by trying conscientiously to serve their fellow men, in whatever line of endeavor they were engaged, than by

Syracuse Takes Lead in Plan to Erect Great Music Auditoriums As Memorials to Our Soldier Dead

[Continued from page 2]

Before Mr. Freund spoke the University Chorus, under the direction of Mr. Howard Lyman, head of the Choral Singing Department of the university, led in a number of selections, with Miss Celia Sargent at the organ.

Mr. Freund's address followed the main lines as has been already reported in MUSICAL AMERICA. He was listened to with the greatest attention by those present. As a member of the faculty at the close stated, it was the most interesting and informing address that he had heard, whether on music or anything else, for a number of years.

At the North High School.

Friday morning Mr. Freund appeared before some six to seven hundred students of the North High School, where he was introduced by the principal, Marshall W. Downing, and also by Mr. Melville Clark. He practically repeated the address he had made to the students at the Central High and was given an ovation at the close.

Guest of the Salon Musical Club

In the afternoon Mr. Freund concluded his activities in Syracuse by an address at the Salon Musical Club, at the home of former Governor and Mrs. Horace White, where some 200 of the leading ladies of Syracuse had assembled to hear a most interesting program and also in the expectation of an address from the noted editor. Mrs. Charles E. Crouse presided. She introduced Mr. Freund in a few appreciative words and stated that they had hoped to have him there before, but that the influenza and other matters had prevented his coming. She also alluded in generous terms to the work he was doing and the propaganda he was making.

In his address to the members of the club, Mr. Freund particularly emphasized the need of carrying on such work as the club was doing in helping and promoting local talent. He stated that there would probably be, when peace was declared, the usual rush of students to Europe, in the vain hope of obtaining a musical education and recognition such as would meet the craze for everything and everybody foreign in music, which still undoubtedly existed in this country. The work, therefore, that the Salon Musical Club was doing was all the more necessary. It served as an example for other cities to follow. He related a number of incidents showing the tragedies that had resulted from the thousands of our young people, boys as well as girls, who had gone over to Europe without adequate means or adequate preparation and who fell victims to the prevailing conditions. Not two in a thousand ever "got there."

He paid a compliment to the president of the club, Mrs. Crouse, because she had used her great influence to make the proposed memorial to the soldiers and sailors take the form of a music auditorium.

The musical program, arranged by Mrs. Harry L. Vibbard, included vocal numbers by Mrs. Donald M. Dey and Louise Boedeker, Mrs. Madeleine Marshall, pianist, and Mrs. June Reed Babcock, violinist; Mrs. Leslie Kincaid, accompanist.

On Friday night, before his departure for New York, Mr. Freund was entertained at dinner by Mr. Leiter and his father at the Onondaga Hotel.

Syracuse is deeply indebted to Mr. Freund for his visit and all those who met and heard him were greatly impressed. The press of the city devoted columns to his activities.

Opinions of the Press

The Post-Standard said:

"Mr. Freund has established an enviable reputation throughout the United States for his stand in the interest of democracy and music."

The Syracuse Journal said:

"Mr. Freund has been closely identified with the development of music in this country for many years."

The Syracuse Herald said:

"The coming of John Freund to this city called forth additional efforts toward getting together musical people of the city. A number of lunches and dinners were given besides the larger affairs to give opportunity for admirers to meet a man so noted in musical circles."

Relative to Mr. Freund's visit and his

various addresses, Melville A. Clark of the Clark Music Company said:

"Mr. Freund undoubtedly ranks among the great authorities on music, and is perhaps the greatest exponent of musical affairs in this country. His addresses have been an inspiration to us all, to musicians, music-lovers and also to the members of the music trade here. The lessons which he brought will long be remembered by those who heard him. His message was the most forceful ever delivered on musical affairs in this city."

Mr. Leiter of Leiter Bros. said:

"The value of Mr. Freund's visit to this city as a spur to all those engaged in the musical world and field cannot well be overestimated. He is doing a great work."

LAURA VAN KURAN.

Endorsement by the Mayor of Syracuse

The following communications have

MUSICAL INTERESTS WAGE WAR AGAINST 20 PER CENT TAX

[Continued from page 1]

absence of Charles L. Wagner, president, called a meeting of that body at two o'clock on Thursday in the Aborn Miniature Theater. There were present beside Mr. Charlton, Giulio Gatti-Casazza, F. C. Coppicus, R. E. Johnston, Fitzhugh W. Haensel, M. H. Hanson, Jules Daiber, Milton Aborn, Arthur Judson, Catharine A. Bamman, Annie Friedberg, Kingsbury Foster, Daniel Mayer, Victor Winton, W. B. Murray, representing the National Federation of Musical Clubs, and a representative of MUSICAL AMERICA.

The association decided to wage a nationwide campaign to fight the twenty per cent tax. This was to be operated through the various local managers, who were asked to provide speakers at every concert taking place in the country, so that the sentiment of concert audiences everywhere could be registered in Washington. The campaign calls also for the printing of protests in programs and the co-operation between local managers and editors of newspapers to give publicity to the plea for a rescinding of the measure which, the managers agreed, would bring disaster to the whole musical life of the country.

Mr. Aborn introduced Ligon Johnson of counsel for the United Theatrical Managers' Protective Association, who told the musical managers what his organization was doing to fight the tax increase.

"They have reduced the tax on every commodity except music, the theater and

been received since Mr. Freund's return to New York.

City of Syracuse
Office of the Mayor

John C. Freund, Esq.,
New York City.

DEAR SIR: I wish to express to you my personal as well as official appreciation of your recent visit to our city. Your appearance with 800 ladies at the Morning Musicals, 250 of our business men at the Chamber of Commerce, 900 children at the Central High School, 600 at the North High School, 250 of the students at the university and 200 or more at the Salon Musical Club, a total of over 3000 people, which, added to the press items, made it possible for a great part of Syracuse to receive your most helpful message. The result of your visit has been of distinct advantage to our community and we certainly owe you a debt of gratitude.

With assurance of my high respect, I am,

Yours faithfully,
WALTER R. STONE,
Mayor.

Jan. 14, 1919.

murderous weapons," said Mr. Johnson. "It's time now for us to make ourselves felt."

Mr. Johnson said that in North Carolina, the home of Claude Kitchin, author of the twenty per cent tax, there weren't a half dozen theaters worthy of the name. Mr. Kitchin and his associates, according to the speaker, weren't interested in music and the theater and were only too ready to place the burden of taxation north of the Mason and Dixon line, where it would fall most heavily.

Mr. Judson pointed out that in Philadelphia receipts from musical performances had suffered a decrease of twenty-five per cent under the ten per cent tax. He predicted that under a twenty per cent tax the decrease in revenues would be so much greater that the Government's share would be still smaller than it had been this year.

The association agreed to send a telegram worded as follows to 200 of the leading local managers of the country:

"Please wire to-day Conference Committee on Tax Bill, Washington, protesting twenty per cent tax on grounds that less revenue will result than under original tax, stating clearly the effect increased tax on local interests—educational and otherwise. State number concert patrons involved under your auspices. Urge patrons and newspaper editors to telegraph. Also secure cooperation of other organizations. Confer with theatrical interests."

"NATIONAL MUSICAL MANAGERS' ASSOCIATION OF THE UNITED STATES."

Cablegram to President

The association then sent this cablegram to President Wilson:

"Hon. Woodrow Wilson,

"Paris, France.

"Twenty per cent tax will kill musical development in America, thus greatly reducing the revenue."

Dean Parker of Syracuse University Expresses Appreciation

Syracuse University
College of Fine Arts

My Dear Mr. Freund:

I want to express to you my appreciation of your visit to Syracuse last week in the interest of the musical uplift of our city. Especially do I wish to thank you for your wonderfully inspiring address to our students of the university. I greatly regret, however, that the raging blizzard outside prevented the hall from being filled to hear you. There were many enthusiastic expressions of pleasure on the part of the students over your lecture.

I am confident that your visit will result in an increased interest in music among the laity, as it will be an encouragement to the teachers and students of the divine art.

Again thanking you, I beg to remain, with great esteem,

Very truly yours,
GEORGE A. PARKER.
Syracuse, N. Y., Jan. 14, 1919.

"NATIONAL MUSICAL MANAGERS' ASSOCIATION OF THE UNITED STATES."

This telegram was sent to Senator F. M. Simmons:

"Representing all grand opera, symphony orchestra and general concert interests in America, we urge your committee against approval of prohibitive twenty per cent tax, particularly on grounds that increased tax will unquestionably yield less than original tax and that the musical organizations throughout the country whose purposes are educational rather than speculative will be unable to continue successfully the musical development of the country, which has been such an unqualified factor in raising direct revenues and assisting in Liberty Loan drives. We are aligned with interests representing not less than thirty million music-lovers who cannot and will not pay increased tax."

"NATIONAL MUSICAL MANAGERS' ASSOCIATION OF THE UNITED STATES."

Secretary of the Treasury W. H. Glass received this telegram from the association:

"We urge you to use your influence with Conference Committee on tax bill against twenty per cent tax, particularly on grounds that increased tax will unquestionably yield less revenue than the original tax."

"NATIONAL MUSICAL MANAGERS' ASSOCIATION OF THE UNITED STATES."

Action by Federated Clubs

Mr. Murray agreed to have telegrams sent from the National Federation of Musical Clubs through Mrs. Adolph Ochsner, president, representing 860 clubs, and from State organizations of women's clubs in every one of the suffrage States.

As a result of representations made by MUSICAL AMERICA protests were

[Continued on page 4]

LET EVERY MUSIC-LOVER MAKE A PERSONAL PROTEST AGAINST THE PROHIBITIVE TAX ON ADMISSIONS

Public sentiment properly expressed is the only way that remains to defeat the proposed twenty per cent tax on tickets of admission to concerts, opera, etc.

Although the Senate in Washington had determined to retain the tax on the tickets to musical and theatrical performances at the old rate of 10 per cent and had definitely promised to stand by that, nevertheless, under the pressure put by Claude Kitchin, Chairman of the Ways and Means Committee, they have receded from that position and have accepted the tax proposed by the House Committee, which is 20 per cent on all tickets, or double the old figure during war time, even though hostilities have ceased.

In another week this prohibitive burden on the musical life of America may become a law, immediately effective, unless your representatives in Congress are made to realize how useless as a means of revenue and how disastrous in its results this measure will be.

Communicate immediately with the Senators and Representatives from your district in Washington; tell them you are opposed to a twenty per cent tax because it will so curtail concert and operatic activities that the resulting revenue will be much less than it was on a ten per cent basis.

Don't wait for others to do it—write, or, better still, telegraph your Congressmen today.

Indignation expressed after this bill becomes a law won't help. Now is the time to act.

This applies to every music patron, every teacher, every composer, singer, instrumentalist, conductor, manager or music dealer.

MUSICAL INTERESTS WAGE WAR AGAINST 20 PER CENT TAX

[Continued from page 3]

wired to Washington by officers of the Music Supervisors' National Conference, the Music Teachers' National Association and the Association of Presidents and Past Presidents of the State Music Teachers' Associations.

Protest at Metropolitan Performance

After "Il Tabarro" had been performed as the first of Puccini's trilogy at the Metropolitan on Thursday night, appeared before the curtain Mr. William J. Guard, the Metropolitan's press representative. The purpose of Mr. Guard's impromptu advent on the "boards" was to call attention to the proposed doubling by Congress of the tax on all entertainments from ten to twenty per cent. Mr. Guard reminded the audience of the patriotic spirit with which everyone had willingly paid the original ten per cent tax evoked by the then existing state of war. But now it became exigent to emphasize the detriment accruing to the country's musical life by this proposed 20 per cent tax. He suggested, therefore, that all those opposed to such a measure offer a protest by affixing their signatures to lists that were passed around for the purpose. Needless to say that in each and every case the protest was signed with a will.

It became a matter of interest to listen to the remarks on the subject to be overheard in the house and in the foyer during the intermissions. The consensus of opinion seemed to be (quoting) "that many of these pastoral gentlemen in Washington seemed to be unable to realize that an art like music—even though it showed no tangible results, such as a new building, a railway, a bridge, or the like, was of the most significant value as an educational factor for our country and was by no means to be classed with cabaret or similar jazz-band forms of entertainment." On the other hand, more than one opera-goer might be overheard referring to the economic loss to the profession such an increased taxation represented.

Musical Industries Act

The Music Trades, by telegraph, telephone and letters, reached the national and local organizations in the trade and urged them to get their protests before the proper authorities at once. Twenty organizations representing both the wholesale and retail branches of the musical industries were communicated with in this connection. On the principle that music is the outlet of the musical industries, the leading factors in the trade were urged to co-operate with the musical interests to make the protest to Congress effective.

The Music Industries Chamber of

Commerce, in session in Chicago on Monday, sent a cablegram to President Wilson protesting the tax. The Chamber has delegate representation from all leading associations in the musical industries.

McCormack's Message to Congress

Michael Francis Doyle, a prominent Philadelphian, and a warm personal friend of John McCormack, the tenor, went to Washington on Monday to see Senator Simmons and to deliver a message of protest against the twenty per cent tax from the singer, whose appearances in the Middle West made it impossible for him to go personally to the capital. In Chicago on Sunday McCormack had a record-breaking audience in the Auditorium. According to a telegram from his manager, Charles L. Wagner, to his associate, D. F. McSweeney, in New York, more than 3000 persons were turned away from the doors and 700 were seated on the stage. A speech was made from the stage in opposition to the proposed twenty per cent tax, and the big audience indicated, by a standing vote, that it was thoroughly in accord with the protest. A wire was sent to Washington accordingly.

Edward Ziegler, executive secretary of the Metropolitan Opera Company, in a statement issued last week said: "The Metropolitan is not a money-making institution, and therefore the doubling of the tax will not be as serious a blow to us as it will be to the theaters and concert auditoriums. To me it looks like an unjust taxation. I do not think the Government will profit by it. Those used to expensive amusements will select less costly entertainment rather than pay the tax."

Musicians' Unions Aroused

Joseph N. Weber, president of the American Federation of Musicians, told the United Theatrical Managers' Protective Association at one of its meetings last week that he would be responsible for 5000 messages of protest to Congress from members of the various musical unions.

Music Teachers in Organized Protest

E. R. Lederman, president of the Association of Presidents and Past Presidents of the National and State Music Teachers' Associations, telegraphed MUSICAL AMERICA on Monday as follows:

"Protest against raise of tax on musical entertainments sent to Senator Simmons by wire. Letter to State Association presidents mailed urging them to protest in behalf of their organizations."

Teachers' National Association Protests

Charles N. Boyd, president of the Music Teachers' National Association, in response to MUSICAL AMERICA's request, sent the following telegram from his home in Pittsburgh to Senator F. M. Simmons on Saturday:

"Music Teachers' National Association asks your strong objection to 20 per cent tax on concert admissions as frequently prohibitive."

see just how near he is coming to making good his threat that 'amusements will be taxed hard or I'll know the reason why.'

Kitchin being in charge of the House conferees on the bill, the Democratic House floor leader and also chairman of the Ways and Means Committee, he is in position to come pretty nearly getting through a bill such as he wants, or thinks he wants. Now that Kitchin is having his first chance at the bill since the Senate Finance Committee reconstructed and otherwise improved it—and he has made no secret of his disagreement with nearly all its conclusions—he is evidently rallying his forces in conference to replace in the bill the House provisions which the Senate committee so radically changed. The fact that the House conferees have openly threatened to bring about a deadlock and stop proceedings if the Senate conferees did not agree to put back the House admissions taxes shows conclusively whose hand is on the lever. It has been many a day—even year—since a threat such as that has been heard in conference, and it simply goes to show that the majority party members of the House conferees are carrying out Mr. Kitchin's orders and supporting his threats.

As I write, telegrams and petitions are pouring in to both Senators and Repre-

sentatives from New York and many other sections of the country protesting against the action of the conference, and there seems to be no doubt but that on both Senate and House floors the matter will be given a thorough, not to say vigorous, airing. I have talked with a number of Senators and Representatives who are not members of either the Senate Finance or the House Ways and Means Committee, and find an almost unanimous determination to oppose such oppressive, repressive and unjust legislation in reference to the taxing of admissions as the House conferees on the bill seem determined to put through.

Hearings May Be Held

WASHINGTON, D. C., Jan. 21.—Brought to their senses probably by the storm of protest sweeping over the country, and anxious to "square themselves" to as great an extent as possible, the majority party members of the House conferees now announce that they are willing, in their "individual capacity," to give hearings to those who "have protests to make against what they hold to be unjust decisions." It is said here that it is not at all unlikely that the admissions tax section will be given further consideration before the bill is finally drafted.

A. T. M.

SCRANTON WORKING FOR MEMORIAL BUILDING

Want Temple of Music to Honor Men
Who Fell in Service—McCormack
Unable to Give Program

GATTI-CASAZZA'S CONTRACT EXTENDED TO MAY, 1923

Publication of Letter of Otto H. Kahn
Is Authorized to Offset Rumors
of Retirement

Giulio Gatti-Casazza has been general manager of the Metropolitan Opera company for the last eleven seasons and his present contract will not expire until 1920, yet rumors have been afloat as to his retirement and the appointment of a successor. In order to set these rumors at rest, Otto H. Kahn, chairman of the board of directors of the Metropolitan, has authorized the publication of a letter to Gatti-Casazza. The letter runs thus:

"I confirm herewith our verbal arrangement according to which your contract as general manager of the Metropolitan Opera Company is extended to May, 1923. I am happy to avail myself of this occasion to express to you once more the confidence, esteem and gratitude of the board of directors, as well as my personal sincere regard and friendship."

New York daily newspapers comment in complimentary terms on the re-engagement of Mr. Gatti-Casazza. Reginald de Koven, in the *Herald*, expresses pleasure over the announcement. He says: "The fact, as I am credibly informed, that under Mr. Gatti-Casazza's able management the Metropolitan has actually made money for the last six years makes his position with both the holding company and the leasing company one of exceptional strength."

The *World* says editorially: "The time now seems definitely past when the future of its (the Metropolitan Opera Company's) costly home was problematical, and the successful outcome must in large measure be attributed to the competent direction of Mr. Gatti-Casazza. He has, it is true, departed from the traditions of what was built to be a temple of Wagnerian opera, but by way of compensation he has made the Metropolitan cosmopolitan, even to the larger recognition of American opera, and the result has justified the innovation."

An editorial in the *Evening Sun* says: "The Metropolitan Opera Company has had much reason to congratulate itself, during the past four years of dismal cacophony in human affairs, upon the incumbency of the intelligent, tactful and able impresario at the helm of the operatic ship."

The *Evening Mail* says editorially: "Under his continued management it may be confidently expected that the Metropolitan company will adhere to the high artistic standards which he has established for it."

The *Tribune* and *Evening Globe* each had editorial endorsements of the impresario's re-engagement.

Marion Green Will Create Rôle of "Monsieur Beaucaire"

Marion Green, the young baritone, under the management of Gertrude F. Cowen, has secured the contract with Gilbert Miller to create the title rôle of "Monsieur Beaucaire" to the music of Messager, which is to be produced in London in March. Mr. Green sailed for England last Saturday to prepare himself for the rôle.

Beryl Rubenstein the young pianist, was at the Century Club on Jan. 6, in the Philharmonic course, Frank J. O'Hara, manager. He played Mendelssohn's Prelude and Fugue in E Minor, three Chopin numbers, a Carillon by Lipounoff, Debussy's "Reflets dans l'eau" and the Liszt Etude in F Minor and Rhapsodie No. 8. He was much applauded.

C. B. P.

Americo Mancini Announces Opera Season for San Juan

A season of grand opera is announced by Americo Mancini, director of the Mancini Grand Opera Company at the Teatro Municipal, San Juan, Porto Rico. The standard répertoire of works will be given and the singers will include Miguel Mulleras, F. Arensen, Pilade Sinagra, Alberto Serventi, tenors; Mercedes Capsir, H. Legat, Laura Robinson, E. Vergeri, H. Haseler, sopranos; A. Gordon, M. Gent, mezzos; Roberto Viglione, Ricardo Bonelli, Giacomo Puliti, baritones, and Cesare Picchi, A. Frascona, bassos. Carlos Nicosia and Antonio Barbieri will be the conductors.

The Washington "Times" Features John C. Freund's Apostrophe to Music

WASHINGTON, D. C., Jan. 22.—The Washington Times of Jan. 16 gave prominence to John C. Freund's descriptive apostrophe to music, which has been read with much pleasure by Washingtonians. The apostrophe appeared in a recent issue of MUSICAL AMERICA.

Signs of Wavering in Congress as Protests Pour in by Wire

WASHINGTON, D. C., Jan. 20.—At this writing the biggest sort of rumpus is brewing in the conference room where the new war tax bill is being discussed, and just where and how it will end is almost any man's guess. It all comes about by the unexpected action of the conferees in putting the admission tax at 20 per cent (or double the amount named in the Senate Finance Committee draft of the bill) on all admissions in excess of 30 cents, with a 10 per cent tax on all up to and including 30 cents. The House rate of 2 cents on each 10 cents paid for admissions to roof-gardens, cabarets and similar establishments was adopted, as was the House rate of 25 per cent (instead of the Senate rate of 10 per cent) on theater boxes.

According to expert authorities here this action on the part of the conferees will, in effect, put a tax of \$85,000,000 (or \$29,000,000 more than was collectable under the present law) on the patrons of amusements.

The House conferees, led by Kitchin, openly threatened a deadlock and a cessation of further consideration of the bill if the Senate amendments were not thrown out and the House provisions put back. In the face of this situation, it is understood, the Senate conferees agreed to the large increases, although under protest.

The tax as it now stands provides for a general rate of 20 per cent on all tickets of admission, or double the existing rate. Motion picture houses are to pay 1 cent on each 10 cents of admission or fraction thereof, up to 30 cents. Over and above the 30 cents admission to all concerts and amusements a straight tax of 20 per cent will be levied. Boxholders at theater or opera must pay a tax of 25 per cent.

Senator Reed of Missouri took the matter up on the floor of the Senate in one of the bitterest protests ever heard in that body, in effect charging a "back-down of the Senate conferees in the face of threats," and predicting that when the report of the conferees comes back to the Senate for adoption there will be some language used which "cannot be understood in any two ways." And, judging from present indications, this is just about what will happen.

Kitchin the Man

A member of the Senate Finance Committee, whose name cannot at this time be used, stated to me that the man who is really responsible for the attempt to close up the theaters and eliminate concerts and amusements is "Kitchin of North Carolina."

"Those who remember Mr. Kitchin's attitude when the subject was up for discussion in the House Ways and Means Committee," said he, "will now be able to

SCENES FROM METROPOLITAN'S "CRISPINO E LA COMARE"



Antonio Scotti as "Crispino" and Frieda Hempel as "Annetta" in Act III



The Poverty-Stricken "Crispino" (Mr. Scotti) with His Wife, "Annetta" (Mme. Hempel) and Their Children in Act I



The Town Square, in Act II

—Photos by White Studios

Scotti Finds Resplendent Rôle in "Crispino e la Comare" Revival

Frieda Hempel and Sophie Braslau Also Win Plaudits of Metropolitan Throng in Ricci Brothers' Antiquity—Puccini's "Trinity" and "Oberon" Are Given Again

THE advent of "Crispino e la Comare" in the holy purlieus of the Metropolitan need surprise nobody. It was as inevitable as the march of destiny. The

epidemic of resurrection at that sancti-

fied temple of the supreme and ultimate operatic word during the last few seasons predicated such a logical conclusion. If it be fulfilment of the law and the prophets to conjure from Erebus and Cimmerian darkness the pitiful vestiges

of "Sonnambula," "Puritani" and "Pêcheurs de Perles," why may it not be sweet and becoming to vex the ghost of so mirth-laden a yarn as this of the impecunious shoemaker and his traffic with a convenient fairy? Answer: It is.

The youngsters in our midst preserve some recollection of this egregious tomfoolery of the Ricci brothers from the brave days of the Manhattan Opera House. Once upon a time (about ten years ago, to be circumstantial) ever-provident Oscar, sorely perturbed over Tetzazzini's cabined and confined repertory, cast a desperate line on stagnant waters and hauled forth this petrified fish. The number of its days, if there be virtue in memory, was four weeks. Tetzazzini capered through the length and breadth of Annetta, the cobbler's wife, with the insinuating grace of a motherly elephant. However, she had two tunes in

the course of the entertainment, which may have provoked Hammerstein's espousal of the opera; the first, indigenous to the score, the fioriture-be-speckled "Non sono più l'Annetta"; the other, Benedict's "Carnival of Venice" variations, dragged in to enliven the progress of a supper scene like *Violetta Valery's*, only different. To hear these things, a buffo duo and an equally buffo trio of buffo apothecaries, some folks were known to sit out three whole acts of the thing. Afterwards they generally got "Cavalleria" as a nerve stimulant and a dessert. Hammerstein could be as prodigal of favors as the Paris Opéra, where they give you a ballet after an uncut performance of "Faust" or a one-act lyric play as sequel to "Samson."

The neo-ancients revert to the coruscations of Patti's Annetta in the eighties,

[Continued on page 6]

Scotti Finds Resplendent Rôle in "Crispino e la Comare" Revival

[Continued from page 5]

when there were no bad operas—nothing but good singing. While on their part, the conscript grandfathers who hear in their mind's ears the operatic echoes of Civil War days talk of Kellogg and Ronconi. *Addio del passato!* They had the crepitating *buffi* and trilling warblers of illimitable embellishments in those times and none of the operatic ginger that tastes "hot i' the mouth." And they were contented, as we are not.

Audience Seemingly Approves

But the present Metropolitan production may win a measure of success in the face of time and tide. The moderately large audience last Saturday afternoon seemed to like it tolerably well. Certainly the interpretation is, in the main, excellent and the mounting as good as it need be. Occasionally a good deal of the real thing in applause was to be remarked, though the claque worked like Trojans all the time and earned double their fee. The Italian contingent guffawed continually over an abundance of such humors as recommend themselves to their notoriously inexacting comic sensibilities.

As a one-act, half-hour diversion "Crispino" might furnish gentle enjoyment to anyone. Two hours and a half of concatenated jingle conduced to irritability and an access of fidgets—unless the spectator is organically attuned to extended Punch and Judy frivolities. After all, Italian buffa is Italian buffa, whether it come from Pergolesi, Cimarosa, Paisiello, Rossini, Donizetti or the Ricci people. One makes the best of it or one lets it alone. In the one instance the music has the salt and savor of genius—witness the "Barber" and "Don Pasquale." In the other, nothing but harmless jingle that is exactly like thousands of other harmless jingles. There is no end of tune in "Crispino." But when all is over you are ready to defy anyone to tell one tune from the other. Invaluable music, that taxes the mind not at all, that demands no space there for lodgment, since, coming in one ear, it immediately goes out of the other. Besides there is no need of listening to the thing in its entirety. Operas of its kidney were never meant to be so listened to. The Italians for whom they were written played cards, chatted or ate ice cream in the privacy of their boxes, from which they emerged only occasionally to hear a few florid airs, duos or ensemble pieces.

The Singers

Saturday's representation sped on its way under an impulsion of comic exuberance and animal spirits that lifted it to a level of diversion never attained by the Hammerstein productions. It moved with all the progress of finely co-ordinated ensemble. But the efforts of Frieda Hempel, Sophie Braslau and Mr. Scotti ranked pre-eminent. Annetta allows the apt and pretty comic propensities of Mme. Hempel such play as they have in "L'Elisir" and the "Barber." Her humor, arch and exhilarating, never fails of the touch of delicate distinction. Some altitudinous tones may have grieved her admirers last week. But apart from these paltry blemishes her song was minted silver. She followed the Patti-Tetrazzini precedent with the diabolical "Carnival of Venice." If anything earthly could justify the procedure her singing of these damnable variations did. Miss Braslau as the *Fairy*, who breaks through the earth's crust after the manner of *Mother Erd*, did a piece of work that will go far to enhance her reputation. There were in her pronouncement of the pseudo-solemn music a dignity that raised the subterranean episode no less than the scene of her first emergence to a plane almost of grandeur. The opulence of this superb voice grows steadily.

Of the incomparable versatility of Mr. Scotti *Crispino* afforded merely a further proof. Wonderful is the range of this artist's capacity. His Cobbler ranks in its peculiar way as high as his *Scarpia* or his *Iago*. Its moments of broadest farce are touched by the fire of distinction, as subtle as it is unmistakable and vivifying. His humor is apposite to the situation. But somehow it ever escapes the snares of inane horseplay to which the rôle invites.

The lesser rôles were well handled. Mr. Chalmers did the *Doctor Fabrizio* acceptably and Mr. de Segurola made a

comic *Doctor Mirabolano*. The apothecaries' trio passed off with much gusto and earned its proper share of applause. Messrs. Paltrinieri, Ananian and Audisio completed the cast. The chorus sang



Scotti as the Cobbler, Seen Through the Eyes of Cartoonist Viala

well and Mr. Papi conducted the orchestra—a big guitar in the true fashion of the period—with competence and the appearance of enthusiasm. (H. F. P.)

"Oberon" Again Attracts

Friday night's repetition of Weber's fantastic "Oberon" again furnished proof of the popularity such valuable old-time works enjoy and offered additional justification for giving even such classical operas in English. One gained the conviction that with a little more careful elaboration, especially on the part of foreign elements in the cast, our dreams of opera in English may soon be realized. Again the nine tableaux of the opera represented masterpieces of the most ravishing color schemes. The orchestra, under the conductorship of Artur Bodanzky, played with much graceful charm and exactitude—though perhaps with a degree of care tending to mar the fluency of the reading. Decidedly, the orchestra might be better balanced—pre-eminently in regard to the strings. Paul Althouse's Oberon was the well-known impressive figure—effectively enhanced by his intrinsically superb tenor, which has scarcely yet attained the superiority in store for him. Rosa Ponselle again was the *Rezia* of much charm—though she is hardly a dramatic soprano. Her middle register is rather weak. In consequence the "Ocean" aria, even though taken at a moderate tempo, was but indifferently sung. The timbre of Martinelli's tenor is well suited for *Huon*, as also his dramatic powers. His English, however, will bear improvement. Alice Gentle and Albert Reiss as *Fatima* and *Sherasmin* were a merry pair, to which Mr. Reiss's droll accent furnished additional humor. A splendid *Mermaid*, especially as to her magnificent English diction, was Marie Sundelius. The mercurial *Puck* of Raymonde Delaunois is ever pleasing. The other satisfactory members of the cast, who utilized the English language more or less acceptably, were Louis d'Angelo as *Harun Al Raschid*, Mario Laurenti as *Babekan*, Carl Schlegel as *Almansor* and Leon Rothier as *Charlemagne*. The corps de ballet was picturesque and danced with seductive grace. (O. P. J.)

Puccini's Trinity Again

Thursday night saw a repetition of Puccini's three one-act operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi," with Claudia Muzio, Gerladine Farrar, Florence Easton and Crimi, Montesanto and Giuseppe de Luca in the principal rôles. Moranzoni conducted. It again became obvious, and comprehensible, that the first two works of this trilogy offer but little power of attraction, neither "Tabarro," with its decidedly non-operatic book and its spineless musical score, nor the fairly monotonous "Suor Angelica," for the title rôle of which, besides, Mme. Farrar is vocally scarcely adapted. In the undeniably most acceptable "Gianni Schicchi," with its sparkling musical passages, it was again the supremely artistic baritone, Giuseppe de Luca as Schicchi and the winsome Florence Easton as Lauretta, who proved a source of undivided pleasure, ably assisted by

Mmes. Howard, Sundelius, Tiffany and Crimi, Didur and de Segurola.

(O. P. J.)

"Prophète" Sung for Hospital

The Metropolitan Opera House saw another gala night on Jan. 18, when "Le Prophète" was sung, with Enrico Caruso as *John of Leyden*, for the benefit of the French Hospital with the Société Française de Bienfaisance in charge of the arrangements.

Members of the French High Commission and representatives of the French official life were present, while officers of the French army and navy in the uniforms of their various ranks gave further distinction as well as color to the audience, which filled boxes, seats and standing room. As the result of the performance more than \$17,000 will go into the hospital's treasury.

Entwined French and American colors decorated the fronts of the boxes. Supporting Mr. Caruso were Matzenauer, Muzio, Rothier, Mardones, Schlegel, Diaz and Ananian. Bodanzky conducted.

Martinelli in "Aïda"

On Monday evening, Jan. 13, the attraction at the Metropolitan was an exceedingly brilliant performance of "Aïda," an opera in which, as produced by this organization, it would be hard to find ground for disapproval.

Muzio, of course, was the *Aïda*. Clear and beautiful was most of her singing, but why is she acclaimed above all as an actress? It is, of course, a fact that she is remarkable, even unique, among prima donnas in not shattering the dramatic illusion with every movement. But surely she indulges in gestures of the arms which suggest not so much the supposed *abandon* of the African temperament as they do the ever-turning sails of a windmill.

From the dramatic point of view, Martinelli's *Rhadames* was the outstanding feature of Monday's performance. The tenor was in good voice for his first appearance of the season in a part which has so far fallen to Giulio Crimi. His impersonation was marked with all that vigor, warmth and spontaneity which make him admirable even when his voice is rough-edged. His interpretation of the rôle affords an excellent pivotal point from which the action of the drama takes its rise.

Matzenauer, replacing Homer in the

NEW WAR STAMPS READY

Ben Franklin Issue Launched on Birth-day of Philadelphia Sage

To catch the spirit of prosperity at its most appropriate hour, the Government launched its new \$2,000,000,000 War Stamp Campaign on Friday, Jan. 17, the 213th birthday of Benjamin Franklin.

The new Franklin War Savings Stamp is blue in color and bears upon its face the varying costs of the stamp per month during each of the twelve months of the year. The January cost is \$4.12, and this increases up to the December cost of \$4.23. The Government promises to pay \$5 for each stamp on Jan. 1, 1924. This return for five years' investment represents 4 per cent interest on the cost, compounded quarterly.

For this new Franklin issue of War Savings Stamps, new cards have been provided by the Government. Old cards that were used for the 1918 stamps will not be available for those of 1919. The limit of purchase has been set at \$1,000 per individual and this limit is not affected by amount of 1918 stamps that may have been purchased.

CHARLES F. HACKETT IN U. S.

New Metropolitan Tenor Returns from South America

The American lyric tenor, Charles F. Hackett, who has been away two years in Italy and South America, arrived in New York on Jan. 17 from Rio Janeiro on the Swedish steamship *Sagia* to join the Metropolitan Opera Company. After finishing his contracts in Buenos Aires and Rio Janeiro Mr. Hackett would have sailed for New York more than a month ago, but was attacked by Spanish influenza, which is epidemic in Brazil. He created the tenor rôle at the world's première of Puccini's opera, "Rondine," at the Colon Theater, Buenos Aires.

Enrico Caruso has contributed a generous quantity of spaghetti toward the cargo of the Italian relief ship San Giovanni, which is being loaded by the Italian auxiliary of the American Red Cross.

part of *Amneris*, was good to look upon in her floating white draperies, and many in the capacity audience thought her equally good to listen to. Others in the cast were Louis d'Angelo as the *King*, Couzinou as *Amonasro* and Audisio as the *Messenger*, while Lenora Sparkes met approbation in the rôle of the *Priestess*. Moranzone conducted. (D. J. T.)

"Le Coq d'Or" Revived

Rosina Galli having recovered from her rheumatics which made necessary the postponement of the opera a fortnight ago, the Metropolitan was at last enabled to take up "Le Coq d'Or" once again. It had its first hearing of the season last Monday night before a huge, brilliant and delighted audience, which its provocative and incomparable charms beguiled as in the past. Nothing remains to be said of Rimsky-Korsakoff's matchless fantasy, even though it does disclose new fascinations at each further hearing. The satire of the superb libretto bites like acid, but is masked behind a veil of the most delicate poetic fancy. The music is an abiding marvel of inspiration. And how pure it is in style and substance! It smells of the fresh earth. The tenderness of the lullabies and choral ditties in the first act compare with pages of Wagner's "Meistersinger." But one might catalog indefinitely the manifold facets of musical enticement. For the present it need only be recorded that the interpretation stood on a level with last year's. Mabel Garrison sang the music of the Queen with a golden loveliness of voice almost beyond praise. She understands fully the deep secrets of these airs—and they are of another world than conventionally ornamented song. Her "Hymn to the Sun" was unforgettable. Miss Braslau's *Amelia* added to the sum of that singer's distinguished achievements. Mr. Garrison sang the music of the Queen with a golden loveliness of voice almost beyond praise. She understands fully the deep secrets of these airs—and they are of another world than conventionally ornamented song. Her "Hymn to the Sun" was unforgettable. Miss Braslau's *Amelia* added to the sum of that singer's distinguished achievements. Mr. Garrison sang the music of the Queen with a golden loveliness of voice almost beyond praise. 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MEPHISTO'S MUSINGS

DEAR MUSICAL AMERICA:

Just at the time when we thought the question of the tax on tickets to all musical activities, to the opera, concerts, recitals, had been definitely settled through the action of the Senate Committee, which had decided to retain the old tax of 10 per cent as not only just but as likely to produce the most revenue, comes the announcement from Washington that in the conference between the committee of the Senate and of the House it had been decided not only to double the tax and make it 20 per cent, but to increase the tax on all boxes and special seats to 25 per cent—this in spite of the nation-wide protest which had been aroused some time ago, to which it was believed Congress had given due heed.

What has produced the change? Why did the Senate yield as it did?

As you know, the Senate has been giving weeks and weeks of consideration to the new tax revenue law as it came from the House of Representatives. Thus the law has been delayed to a point where our government has had to issue temporary certificates to meet its expenditures, in anticipation of the receipts to be later obtained from the new revenue law when it is in operation. As a result of this long delay, it was imperative that a decision be come to as quickly as possible. At this moment, and virtually at the last minute, Claude Kitchin, a Congressman from a little district in North Carolina, but who unfortunately is chairman of the Ways and Means Committee, a very powerful position, which he obtained not through his capacity and experience but under the ridiculous custom of seniority, comes into the conference, and, like a highwayman, threatens to hold up the whole revenue tax bill, for which the country has been anxiously waiting, unless the Senate virtually recedes from its position, and especially from its position with regard to the tax on tickets and also with regard to the postal zone law, which had been objected to by the entire press of the country. Under this threat, and in view of the imperative need of bringing the matter to an issue, the Senate yielded.

Nobody knows better than Mr. Kitchin and those closely associated with him in this matter of taxation that the heavy imposition which it is now proposed to place on tickets to all musical and dramatic performances will not produce the result expected.

Why did they force the issue?

Simply because it has been the deliberate purpose of the extreme reactionary element in Congress, which misrepresents the true spirit of the South and which is filled with a vicious and venomous antagonism toward the North, its industries, its activities, and even its social life, to do the utmost damage in its power before the adjournment of Congress, and particularly in anticipation of the coming régime of the Republican party, which, having been victorious at the polls, will on May 1 be able to organize both the House and the Senate.

We thus have clearly before us Congress acting not under the influence of wise, broad-minded statesmen to produce as much revenue as possible with the least disturbance to all activities, whether business, financial, musical, dramatic, social, but a Congress dominated by a fanatical, remorseless, reactionary element, deliberately going to work to formulate plans to kill business. Is this the kind of democracy which

we want to make safe for the world? Is this the kind of democracy which is going to entitle us to the respect of foreign nations?

Here are we Americans, with all our wealth, unquestioned culture, still without a Ministry of Fine Arts, and when it comes to the determination of taxes to be placed on a great art which in its activities meets a great need of the people in their daily lives, what do we do? Why, we act in such a manner as to expose us to the contempt of the older nations, who have the right to sneer at our government being for, of and by the people.

However, one great good is going to result from this situation. It is going to force the members of the musical world and profession, the members of the musical industries, as well as all those connected with the dramatic world, to get into politics. In many districts they hold the balance of power. In some they have the majority. In the coming elections they are going to take part. They are going to find out, before they vote for a man for Congress, what his attitude on these matters is. The result will be of far-reaching influence. Instead of sending a lot of half-baked, grasping lawyers, petty politicians, rabid sectionalists, grafters, to Congress, we are going to send a much higher type of men, men who have some appreciation of the value of the cultural side of life, men who will protect music and the arts, rather than do all they can to stab them in the back.

Protests against the proposed tax are pouring into Washington from all parts of the country.

The theatrical managers are so worked up that I shall not be surprised if they let the next Liberty loan, soon to be issued, take care of itself.

Their share in the last Liberty loan was to the extent of over Fifty Millions. Mr. Glass, the new Secretary of the Treasury, will need all the friends he can get in order to float the next loan!

* * *

As I have told you lately, the situation at the Metropolitan Opera House with regard to the management has all along been wholly in the hands of Giulio Gatti-Casazza, namely, that if he desired to continue in his present position he could do so, for the simple reason that his relations with the directors are of the most friendly character, that it was admitted that during his tenure of office the general standard of the performances had been raised, and that making due allowance for the restrictions imposed by the war upon him, he has made a better record than any of his predecessors.

For these reasons I was not surprised to read the official announcement by Mr. Kahn, as chairman of the Board of Directors, that Giulio Gatti-Casazza's contract had been extended to May, 1923. Mr. Gatti's consulship, therefore, will have lasted longer than that of any other general manager.

It is not too much to say that during Mr. Gatti's tenure of office, opera, instead of being a more or less ephemeral affair, of a more or less social character, has become a permanent institution, supported by the great mass of music lovers, so that the purely social element which formerly was most in evidence and controlled has to-day been sent to the rear by the more thoroughly musical element. This is the great contrast between the present and the past, in spite of what some of the critics, including Mr. Henderson, may say as to the alleged musical ignorance of operagoers.

That opera has taken firm hold of the people is unquestioned. It is my opinion that much of the increased popularity of opera is due to the talking machine. People who have heard the records of the great artists on their talking machines in their homes have become imbued with the idea that they would like to see and hear these artists themselves. Thus opera has not only obtained a vogue but a support which it formerly lacked.

By the bye, did you know that there are more Americans singing under the régime of Gatti than ever before? It is a pretty long list, and includes among others Geraldine Farrar, Louise Homer, Florence Easton, Mabel Garrison, Rosa Ponselle, Thomas Chalmers, Clarence Whitehill, Paul Althouse, Sophie Braslau, Marguerite Romaine, and May Petersen—and in former seasons also included Riccardo Martin.

There is one point concerning Mr. Gatti which has not been, I think, sufficiently referred to, when we speak of the high standard of his performances, the improvement in the way of scenery, chorus, *mis-en-scene*, and also orchestra, under his régime, and that is that he has been particularly successful, through his fairness, his tact, and the confidence reposed in him by the members of the company, to carry through his season with less

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 156



Raoul Vidas, Roumanian Violinist—Another Youngster Who Plays Like a Veteran

scandal, less friction, less trouble of every kind, than has ever been known before. The rows and troubles that threatened at any moment to disrupt the entire organization and which were common under Mr. Gatti's predecessors and which were particularly rampant under Conried, have been reduced to a minimum, and even the few that have occurred have not been of sufficient importance to receive any notice from the press.

What the maintenance of peace in the family has cost Mr. Gatti in the way of self-restraint and sleepless nights I would not care to discuss. The position of impresario at our great opera house, now no doubt the leading opera house in the world, reminds me of a good deal of what the circus performer who had charge of "a happy family," consisting of various lions, tigers, wild cats, leopards, bears, monkeys, said on one occasion.

"I always knows," said he, "how I'm going to get in among my family. But I never knows in what condition I'm going to come out."

* * *

The other day Margaret Mooers Marshall told a very pretty story in the New York *Evening World*, how Morgan Kingston had risen from coal miner to grand opera tenor. Astonishment was expressed that a man who had been a coal miner should come so quickly to win success as an operatic tenor. One reason, no doubt, is that his mother was Welsh. The Welsh, you know, have been from immemorial time musical. The répute of their bards still lives.

However, why should we be surprised that a coal miner should become a fine singer? I took this question up once in the case of the late Evan Williams, when I was excoriated by certain of the Boston papers for praising him highly, on the ground that it discouraged those who had been striving for years to obtain a position in the musical field, whether in concert or opera, when a man could come right out of a mine, step on to the platform and be acclaimed as a success. My reply at the time—and the reply will hold good with regard to Morgan Kingston—was to the effect that a man's first conditions are determined by his parents, their social position, their earning power, and the locality in which they live, whereas later, when a man finds himself, as it is called, or others discover certain abilities he may possess, then he

begins to take the position in life to which he is entitled by his talent.

If a man is born under poor circumstances, of poor parents who have a hard time to make both ends meet, if his parents are miners, it is common sense to presume that as soon as he had a little schooling he would have to go to work in the local mines and so become a miner. But, being possessed of a fine voice, he would give natural expression to it and would begin to sing, and so would become known among his co-workers, perhaps before long in a larger circle and presently would attract the attention perhaps of some broad-minded, well-disposed people, or of a perambulating manager, or of some artist, as has been the case time and time again, and thus he would be taken from his position as a miner, given some musical education, and presently would make his débüt on the concert or operatic stage. So that there is nothing astonishing or unnatural in the evolution. What would be astonishing and unnatural would be if some great tenor were to descend into a mine and go to work for three or four dollars a day. But when he emerges from the mine to shine as a star on the stage, why, that is simply saying that he found himself and also found an opportunity to exercise the power which had always been his.

* * *

That was an extraordinary statement which appeared in the press to the effect that an attempt had been made to scare the Philharmonic into dropping the Wagner numbers from its program the other evening. It seems that the manager received a telephone call and was told by a person who claimed to represent a patriotic society that unless he forced Mr. Stransky to change his program and eliminate the Wagner numbers there would be a demonstration in Carnegie Hall of a very serious character. As we know, nothing happened. The program went through with great success. What the management of the Philharmonic thought is shown, according to Mr. Finek of the *Evening Post*, by the query of the manager at the time he was called to the 'phone, as to whether a demonstration would also be made in Carnegie Hall against Mr. Damrosch when he gave some Wagner numbers.

The humorous side of the incident is

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

shown by the fact that in anticipation of possible trouble a number of policemen were detailed to the hall and so were forced to listen to such music as they had never heard in their lives before, and as one of them is reported to have said, he did not know that the Wagner music was so fine. So the concert made one convert, anyhow.

The incident brings to the front again the question of the propriety or advisability of playing the music of some of the dead German composers, especially the music of Wagner. Surely the time has come, now that hostilities have ceased, when we can remove the ban with regard to the great masters, who belong to all time and to all humanity. And we may do this particularly with respect to Wagner, for he was always a Revolutionist, and if there was a man who hated Prussianism it was Wagner.

Furthermore, seeing that at the great concerts in London and notably here at the concerts under Monsieur Messager, the French conductor of the Conservatoire Orchestra, the works of Wagner and other German composers are given, surely if they who have been so deeply wronged can do this, we can do it also.

At the same time, it is not fair to decry the attitude of those who have been so profoundly moved by the atrocities committed by the Huns that they cannot bear even to hear the name "German" without a shudder. And this feeling is permeating the country more and more, as our boys come from overseas and detail the stories of outrages to which they have been eyewitnesses.

It will take many decades to overcome this feeling. It will take a long, long time before the Germans are again admitted within the pale of humanity. The present generation certainly will have to pass out. But with all that, it is not right that we should visit our just resentment against the Huns of to-day upon the works of the dead and gone, who were just as much opposed to "schrecklichkeit" as any of us are today.

* * *

The New York *Herald*, commenting editorially on the situation, states that the strong feeling which has been aroused by the action of the Philharmonic in including the music of Wagner in its programs before peace is arranged with Germany, is not a matter to be surprised at, still less be scoffed at, and that it is all very well to claim that art has no nationality, but experience has taught us very differently with regard to German art, which together with the literature and the science of the enemy of civilization and humanity has been turned to the basest uses.

Then the *Herald* calls attention to the fact that before the operas of Wagner were discontinued at the Metropolitan, that establishment was infested by a number of insolent Teutons many of whom were notoriously disloyal to this country and its institutions and were doing their best to undermine them.

This refers, of course, to the case of Mme. Gadski, Goritz and others; and lest we forget, it may be well to recall the case of Mme. Gadski's husband, Hans Tauscher, who was unquestionably concerned in the plots to injure this country.

The *Herald* further states that our leading symphony orchestras were not only largely made up of Germans and Austrians, but in at least two cases the conductors were engaged in conspiracies against the state and its military forces.

The position of the *Herald* is strangely reinforced at this very moment by the publication, through the influence of Premier Clemenceau of France, of an autograph letter written by former Kaiser Wilhelm to his friend, former Kaiser Karl, of Austria, in which letter Kaiser Wilhelm writes, in the early days of the war, as follows:

"My soul is torn asunder, but everything must be put to fire and blood. The throats of men and women, children and the aged must be cut and not a tree nor a house left standing."

"With such methods of terror, which alone can strike so degenerate a people as the French, the war will finish before two months, while if I use humanitarian methods it may prolong for years. Despite all my repugnance, I have had to choose the first system."

This shows absolutely not only the inspiration, but the authority, which the German generals and all the officers act-

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ing under them had for the inhuman outrages which they perpetrated, especially on the civilian population of the overrun towns of Belgium and France, also of Italy. It accounts for the crucifying of unwounded prisoners. It accounts for all the frightfulness that aroused the horror of the civilized world. It is precisely such things which, as I have said before, must be considered whenever we criticize the action of those who still persist in their antipathy to everything German, even to the works of the dead masters, though, as I also said before, these very masters were in their day bitterly opposed to Prussianism and its foul offspring, "Kultur."

* * *

Last Saturday a matinée audience, proverbially cool with regard to any demonstration of its satisfaction, broke through its habitual calm to enthusiastically applaud Mr. Gatti's production of "Crispino e la Comare." This satisfaction was all the more pronounced as it drowned out the claque, which was, as usual, insistent.

Much of the success of the revival was undoubtedly due to the work of Antonio Scotti, who appeared as the poor shoemaker who is assisted by a fairy to wealth and success, only to be doomed later on to punishment when he is misled by his prosperity to misbehave himself. No one who has seen Scotti as *Scarpia*, or *Iago*, or as *Falstaff*, or in "Iris," or in "L'Oracolo," would have any idea that he could assume a rôle so entirely different, except that, like myself, they realized that Scotti is one of the greatest artists in the operatic world. He was splendidly supported, especially in the *Batti, batti tric*, by de Segurola and Chalmers. As for Hempel, she astonished us all. She has managed to reduce herself down to the figure of a young girl and acted and sang all the way through, particularly in the first act, with so much charm, grace and facility of expression as to arouse the audience to rapturous applause. When you come down to it, the coloratura singer has an appeal which must be recognized. Extraordinary vocal facility will always take the people off their feet. Years ago Patti made a success, and in later years, when Hammerstein was at the Manhattan, Tetrazzini made a hit in the rôle.

The scenery, especially of the first act, was unusually good, and the stage setting more than adequate. Papi conducted *con amore*. Indeed, the work went from start to finish with a go as if they had all been singing it for months.

Incidentally, the rôle of the fairy gave Braslau an opportunity to show what a valuable member of the company she is. She sang with splendid dignity, power, fine diction; indeed, I think it is one of the best things she has ever done. Why the stage management caused the particular make-up she assumed is beyond me. It was more ghostlike than fairy-like.

It may interest you to know that it was in this opera that the redoubtable Gatti made his début a good many years ago, as *Bortolo*, a minor rôle, at the Scala. That was his first attempt. So you see he has had practical experience as a singer. What other rôles he later assumed I never heard. Perhaps that was one of the reasons why he revived this old opera.

With regard to the music, why not judge it by the light of the time in which it was produced, instead of by the light of to-day?

At any rate, the performance went off with such *éclat* that there is no doubt it will prove to be a thorough drawing card in the répertoire.

* * *

Apropos the claque at the Metropolitan, let me say that the discovery has been made that it is "organized." It is a union. Whether it is a member of the Federation of Labor, I know not. Let me further remark that not only is there a claque at the Metropolitan, but there is also a contre-claque, so that the artist who wishes to have a certain number of calls has to deal with two organizations now instead of one.

Recently in the *Herald* a letter was published in which the claque was defended by some of its members, who stated that if it were not for the claque half the time the fine ladies and gentlemen in the orchestra seats and boxes would think they were in a cold-storage warehouse instead of a temple of music. The letter was signed by "Tony Rubato, Gaston Gasparri, Misha Swartski, D'Oyley Finnegan, Committee of the Claque Union."

This letter prompted Olga Samaroff, the noted pianist, to write a letter to the *Evening Sun* in which she states that those who signed the *Herald* letter evidently thought that they could camouflage the real person who is at the head of the claque of the Metropolitan. Incidentally she states that applause at

opera is a very nice thing—in its time and place. It is not welcome before an aria is ended, as is always the case when furnished by the claque, nor when it comes to reward the work of some undeserving artist in favor with the claque. Madame concludes with the statement that we are not so stupid as we seem, even if we Americans do stand for a good deal.

This question of the claque, as I said before, is not so easily disposed of, for the reason that there are certain artists, especially those who come from Italy, France, South America, who will tell you that with the habitual diffidence of American audiences they are glad to have somebody start the applause, and that it is distressful to an artist to face a cold and unresponsive house. While that is true in a measure, it is also true that the main trouble with the claque at the Metropolitan is that it is badly led. In Europe, particularly in Paris, Milan, Berlin, the claque is led by a man who knows the operas, knows when to start the applause and also how to regulate it. Indeed, this man is one of the most important personages that it is necessary for the artists to conciliate. He knows his business. He is helpful. The claque, however, at the Metropolitan cannot claim any such distinction. It is noisy, persistent, and very often breaks in at the wrong time, as Mme. Samaroff says.

* * *

By the bye, the verdict of the Italian première of Puccini's three operas, which have just been produced at the *Constanzi* in Rome, appears to be about the same as the verdict here in New York. The audience applauded "Il Tabarro," but while it tried to be interested in "Suor Angelica," showed that the effort was scarcely successful. It was the third opera which evoked not only hearty laughter but enthusiastic applause. The opinion seems to be that of the three, "Gianni Schicchi" would certainly live and obtain general recognition in the operatic world. Possibly "Il Tabarro" might receive a certain number of performances, but doubt is expressed as to whether it will be possible to keep the three as an evening's entertainment, as Puccini no doubt intended.

* * *

Cleofonte Campanini, the impresario of the Chicago Opera Company, when he comes before the public next Monday night at the Lexington Avenue Opera House to conduct is sure of a splendid reception. In the first place, he is personally popular. In the next place, he has shown great enterprise in the production of new works and also in the engagement of artists of note, among whom are many distinguished Americans. In the next place, too, there is a very strong element in this city called "the old Hammerstein crowd," which learned only too late to appreciate Hammerstein's enterprise and genius when he was down and out, and which, furthermore, is very decidedly of the opinion that New York is now big enough and rich enough and musically educated enough to appreciate two big opera companies, if not three or more.

At the close of the last season, partly due to the phenomenal success of Galli-Curci, Muratore, Rosa Raisa, Stracciari and others, and the undoubted success of some of the productions which Campanini made, there was an element of good will created which will bear fruit. Had it not been for Mr. Campanini's indisposition at the time he would have received a very significant demonstration of this good-will. As it is, it has only been deferred. Next Monday night he will find out that he has a very strong hold upon the regard of the opera-going public in this city.

* * *

There are a good many people in New York who go to entertainments so often that they become more less blasé, like the good Berliners. They attend generally in the hope that something may happen and they want to be on the job. Those who feel this way were not disappointed the other night when at the production of "Fra Diavolo" at the Park

Theater, Bianca Saroya, who sang the rôle of *Zerlina*, came to grief in the dressing room scene. When she sat on the edge of the big four-poster bed, one of the legs of the bed broke, and down went *Zerlina*. Then she tried the higher end, but down went *Zerlina* for the second time. By this time the audience was beginning to get discreetly hysterical, and so when Mme. Saroya made another effort and shifted the pillows to the upstanding end they applauded wildly but as it was time for the brigands to enter and sing, during which *Zerlina* is supposed to remain in concealment, she relieved the situation by going into another room and singing from there. But this other room happened to be the bedroom of "Lord Allcash," and when in the morning light Mme. Saroya came out followed by the Englishman, the audience so appreciated the humor of the situation that it laughed till it cried. Then later everybody went home happy, for they had more than they had paid for.

* * *

There is trouble in the menage of Frieda Hempel, as is shown by the offer of a reward of \$200 for the return of a long-haired, tan-colored Spitz, male, which answers to the name of "Pitti." Now, Pitti, Mme. Hempel's dog, has a history. It has appeared on the stage of the Metropolitan. Whenever there was an opera in which a dog might be used, Pitti was selected. He derived his name from the Pitti Palace in Florence, which was near his birthplace. He has traveled about the world with Mme. Hempel. He was lost when the maid had him out for an airing.

But there is another story that has not been made public, concerning Pitti. This was just before the war, when Pitti mysteriously disappeared in New York and Mme. Hempel had to go to Paris without him. She was in utter despair, for no one knows better than a prima donna what it is to have a friendly poodle to whom one can confide one's joys and sorrows, without the fear of the confidences being revealed, and then, too, though you may not think it, great singers are often very "lonesome."

At that time the Assistant Treasurer of MUSICAL AMERICA, Mr. Delbert L. Loomis, was about to go to Europe. He conceived the brilliant idea of making a thorough search of New York City to discover Pitti. He succeeded, and took Pitti with him on one of the French liners, where, owing to the roughness of the voyage, both soon needed the assistance of the doctor. In transit Pitti became lost again, and Loomis was in absolute despair. Had Pitti been swept overboard by an unkind wave? Had he been made into mince meat in the kitchen? Had he been stolen? Finally Pitti was discovered asleep under a sofa. So, later, Mr. Loomis was enabled to restore him to the arms of his devoted mistress, who embraced—not Loomis—but Pitti.

Meantime, another member of the Metropolitan Opera Company is also in trouble over a dog. This time it is Rita Fornia, who has been sued in the Supreme Court for \$10,000 by a lady who asserts that Mme. Fornia's bulldog bit her right hand and that she has since suffered from infection. The plaintiff in the case says that Mme. Fornia knew her dog's proclivities and that knowing this she was to blame, because the animal was allowed to roam at large without being muzzled. It is understood that Mme. Fornia's defense will be that the dog, which is not vicious, managed to escape from her apartment, and, being hungry, seized the first delicious morsel it came across.

Well, 'tis an ill wind that will not bring a singer's dog a dinner when he's hungry. Anyway, Mme. Fornia is getting a very nice advertisement, says

Your
MEPHISTO.

Lila Robeson, contralto of the Metropolitan Opera Company; Orville Harold, tenor, and Fred Patton, basso, have been engaged for the Newark, N.J. Festival on May 7, of which C. Mortimer Wiskie is musical director.

Lazaro's Success in Opera and Concerts

HIPOLITO LAZARO the Spanish tenor, who made his return to the Metropolitan Opera House on Jan. 11 as *Cavaradossi* in "Tosca," has, in the comparatively short time of his presence in America, established a considerable following among music lovers. He came here last year after a successful season of operatic singing in Mexico. Since last fall he has been making concert appearances throughout the United States east

of Denver. His fine natural voice and dramatic delivery have been accorded high praise from critics everywhere.

Mr. Lazaro was born in Barcelona, Spain, thirty years ago. He has sung in leading opera houses in Italy, South America, Mexico, Spain, Austria and Cuba.

Before coming to the United States he took part in the notable performance of "Faust" in the great bull fight arena in Mexico City, appearing before an audience of 23,000.

CAMPANINI TO BEGIN HERE IN "GISMONDA"

French Works Featured in First Week of Chicago Company's New York Visit

French opera will predominate in the initial week of the Chicago Grand Opera season in New York, beginning Jan. 27, at the Lexington Theater, with five works representing that nation and two from the Italian list. General Director Cleofonte Campanini brings in his first week's fare two operas new to New York, heard shortly before in Chicago for the first time in America, two repetitions from his répertoire of a year ago at the Lexington, and one revival unheard here for several years.

The music of Henri Fevrier will again serve, as it did last year, to introduce the Chicagoans to this city. His new opera, "Gismonda," is scheduled for the opening Monday night, with Mary Garden in the title rôle opposite Charles Fontaine, the French tenor from the Paris Opera who has been establishing cordial first acquaintance with Americans in the western metropolis this season. Others named for the cast are Alfred Maguenat, Gustave Huberdeau, Marcel Journet, Louise Berat, Octave Dua, Lodovico Oliviero, Warren Proctor, Desire Defrère, Constantin Nicolay, Marie Pruzan, Frederica Downing and Alma Peterson, with Maestro Campanini conducting, and with incidental dances by Andreas Pavley, Serge Oukrainsky and their Russian ballet.

Tamaki Miura, the Japanese soprano, will reappear Wednesday night in "Madama Butterfly," in which she charmed New York operagoers two and three years ago respectively. The racial verity of a Japanese in the title rôle will be matched with an American, Forrest Lamont, in the tenor rôle of *Pinkerton*. Others in the cast include Irene Pavloska, Giacomo Rimini, Alma Peterson, Vittorio Trevisan, Desire Defrère, Francesco Daddi and Constantin Nicolay. With this performance Giorgio Polacco will make his first bow in New York since nearly two years ago as conductor.

Yvonne Gall, a soprano, and John O'Sullivan, tenor, both from the Paris Opera and new to New York, will make their débuts Tuesday night in Gounod's "Romeo and Juliet," one of their most highly approved vehicles in recent weeks in Chicago. Others new to this cast since its production here last winter are Auguste Bouilliez, Irene Pavloska and Marcel Journet, with other rôles assigned as before, and with Marcel Charlier again conducting.

A second Fevrier offering is set for Thursday night, when his memorable "Monna Vanna" of last season will be repeated with Miss Garden and the same cast as last season excepting the *Prinzivalle* of John O'Sullivan, conducted by Charlier.

The second novelty of the week will come Friday night in "Le Chemineau," by Xavier Leroux with Yvonne Gall in the stellar rôle, supported by Georges Baklanoff, Alfred Maguenat, Gustave Huberdeau, Myrna Sharlow, Maria Claessens, Constantin Nicolay, Octave Dua and Desire Defrère. The new French conductor, Louis Hasselmans, from the Paris Opéra Comique, will conduct for the first time here. The libretto of "Le Chemineau" is founded upon the drama in verse, "The Vagabond," by Jean Richepin. Its scenes are laid in Burgundy, and the opera comes with enthusiastic endorsements of critics in France, where it has become widely popular.

Mary Garden's famous interpretation of *Thaïs* is the Saturday matinée bill, with O'Sullivan and Baklanoff as *Nicias* and *Athanael*, and the cast otherwise as

Indianapolis Students Take Part in Production of Bornschein's Operetta



Scene from "Mother Goose's Goslings," Given Recently in Indianapolis by Pupils of the Metropolitan School of Music

INDIANAPOLIS, IND., Jan. 13.—Two performances of "Mother Goose's Goslings," by Franz Bornschein, were given by the Metropolitan School of Music on Friday evening, Jan. 3, and Saturday afternoon, Jan. 4, attracting large

audiences. The production was staged very beautifully by Frances Beik, assisted by Dorothy Haines and Alberta Jagerline. The string orchestra was under the leadership of Leslie E. Peck.

The Russian tenor and Jewish cantor,

Josef Rosenblatt, was presented by the Ona B. Talbot Fine Arts Association on Sunday afternoon, Jan. 12, at the Murat Theater. He had the able assistance of Stuart Ross, pianist, who appeared both as soloist and accompanist. P. S.

last year, but with Campanini at the conductor's platform.

For the popular price Saturday night program, four American artists, Florence Macbeth, Marguerite Namara, Myrna Sharlow and Irene Pavloska, will have the rôles of *Olympia*, *Giulietta*, *Antonia* and *Niclaus*, respectively, with Charles Fontaine as *Hoffmann*, Alfred Maguenat in the sinister trio of baritone rôles, and Nicolay, Defrère, Trevisan and Dua in the cast, under the bâton of M. Charlier.

Mme. Galli-Curci, Rosa Raisa, Anna Fitziu, Cyrena Van Gordon, Alessandro Dolci, Riccardo Stracciari and Virgilio Lazzari are announced for performances in the second week.

Philharmonic Begins Popular-Priced Concert Series in Brooklyn

The New York Philharmonic Orchestra, Josef Stransky conducting, gave the first of the four popular-priced concerts at the Commercial High School of Brooklyn on Friday evening, Jan. 10, under the auspices of the People's Institute of Brooklyn and the United Neighborhood Guild. A large and enthusiastic audience thoroughly appreciated the well planned program, and Mr. Stransky several times brought his men to their feet in acknowledgment of the applause. The program, for its classical numbers, featured Mozart's "Magic Flute" Overture and the Beethoven Symphony No. 5. The moderns were represented by Bizet's entire Suite No. 1, "L'Arlésienne," the Scherzo from Dukas's "Sorcerer's Apprentice" and Tchaikovsky's "Marche Slave." A. T. S.

NEW ORLEANS BOWS TO OWN ORCHESTRA

Ernest Schuyten's Forces Prove Worth, at Their First Season's Concert

NEW ORLEANS, LA., Jan. 14.—The New Orleans Symphony Orchestra, conducted by Ernest Schuyten, a Belgian, gave its initial concert of the season on Jan. 5, three well-chosen compositions and a violin solo comprising the program. Beethoven's "Eroica" Symphony had its rightful place at the beginning of the program, and met a fine interpretation from the orchestra. A suite of orchestral scenes from "Endymion" by Arthur Hinton proved most melodious and possessed the rare orchestral colorings and odd transitions which have placed Hinton in the front rank of modern artists. The tone-poem "Sunrise" was most appreciated.

The débüt of Albert Kirst, Jr., seventeen, proved that he is endowed with much talent. Master Kirst has a distinguished tone and fine technical equipment, and gave the "Third Concerto" of Saint-Saëns with a wealth of temperament and a magnetic quality which augur well for his future.

Maestro Schuyten conducted throughout the program with grace and a comprehension of the poetry as well as the

mechanics of the scores. Sixty instrumentalists make up the Symphony Orchestra; most of these are possessed of foreign names, though many of their families have been grafted upon the community tree for generations. New Orleans has acquired a strong body of musicians from the ranks of those who would come year after year to serve at the French Opera House, and liking the climate and people, remained.

H. B. S.

Maggie Teyte Goes to England—Will Sing in Messager Opera

To Maggie Teyte belongs the distinction of being the first of the song-birds to be recalled across the water since the signing of the armistice. Miss Teyte has arranged to postpone all her engagements in this country for the rest of the season, as she is soon to appear in London, where she will create one of the rôles in Messager's new opera, "Monsieur Beaucaire." Her performance of "Madama Butterfly" at the Park Theater on Jan. 29 will be her last appearance in America until next season, when she will return for an extended recital tour and some special operatic work with the Chicago Grand Opera Company.

Mischa Levitzki to Tour Australia

Mischa Levitzki, the noted pianist, who is meeting with much success, is now on tour with the New York Philharmonic Orchestra. He will leave for Australia after he closes his season in the United States.

ADELAIDE FISCHER

WHAT TWO CRITICS SAID:

New York Tribune, Jan. 10, 1919—

"Adelaide Fischer, a singer well known to New York audiences, gave a 'Matinée Intime' yesterday afternoon. She was in excellent voice, and the purity of her tones and her feeling for nuance of expression were most pleasing."

New York Evening Sun, Jan. 10, 1919—

"... A practised singer whose voice has charm and whose command is pleasant."



SOPRANO

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Forrest Lamont

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Lavinia Darvē

THE NATIONAL OPERA ASSOCIATION OF AMERICA

A Society organized in New York City, for the purpose of establishing Opera in this Country as a National Institution

THE Initial Festival Tour of eight weeks will begin in April of this year—that being a time when the Metropolitan and the Chicago Opera Companies have closed their seasons—enabling the Opera Festival Association of America to select a company formed of principal singers, chorus, orchestra and musical conductors of these two great organizations—thus ensuring performances of the highest merit.

THE great upheaval abroad has sent the songbirds of the world to our shores. Many of these famous artists have entered heart and soul into this new movement; and are offering their services on terms that make it possible for the Opera Festival Association of America to offer the public superb performances of Grand Opera at regular theater prices.

IT is also a part of the plan of the Opera Festival Association of America to make its work educational as well as entertaining; and in pursuance of this object, competent lecturers will be furnished to address the High Schools, Colleges and various Clubs in the cities where the operas are to be sung; thus familiarizing the public with the works of the great masters, in order that they may be more generally understood and enjoyed.

AT the present time there are but four cities in this country—namely: New York, Chicago, Philadelphia and Boston—which enjoy a regular annual Season of Opera. These four large centers comprise a population of about ten millions. The remaining ninety millions of our national population enjoy no such privilege. And it is to this great and intelligent mass of music lovers that the Opera Festival Association of America is intended to appeal.

THE Initial Spring Tour of eight weeks, beginning April 1st, will be practically confined to the Eastern Circuit; but arrangements are now being made for the regular season of forty weeks, commencing October 1st of this year.

Communities wishing to be included in this Regular Tour should communicate promptly for detailed information.

Address:—

National Opera Association of America
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Auguste Bouilliez



Katherine Dover



Edna De Lima



James Stevens



Elizabeth Campbell



Octave Dua

Underwood & Underwood
Marion Verly

Graham Marr



Dorothy Francis

ARTISTIC SINGING IN QUINE RECITAL

John Quine, Baritone. Recital, Aeolian Hall, Afternoon, Jan. 17. Accompanist, Kurt Schindler. The Program:

"Amarilli," Caccini; "Vezzozette e care," Falconieri; "Un Ruisseau bien Clair," Gluck; "Invocation" from "Euridice," Peri; "Aimons-nous," Saint-Saëns; "Chanson de la Touraine" from "Panurge," Massenet; "Le Gascon," Bizet; "La Plainte du Vent," Rhene-Baton; "Le Charbonnier," Pala-dilhe; "Charming Chloe," Edward German; "Mother, My Dear," Treharne; "Love's Jester," "A Fool's Soliloquy," Campbell-Tipton; "By the Short Cut to the Rosses," Old Donegal Air; "Over Here," Irish Famine Song; "The Kerry Cow," Irish Folk-Song; "We All Love a Pretty Girl Under the Rose," Dr. Arne; "Shall I Wasting in Despair," H. Lane Wilson.

Mr. Quine is one of those compensating surprises which happen occasionally as if to indicate that a music season is not necessarily as bad as it seems. To record the advent of such a singer is a very real pleasure and to the credit of the audience that greeted the début of the young baritone last week can be chronicled the fact that the finest points of his work secured becoming recognition. He is at once an excellent vocalist and a genuine artist—an artist of the stripe of Louis Graveure and Reinald Werrenrath at their best. In a program that may be accounted good in the present era of debilitated programs, one constructed with an eye to contrasts of mood, range of feeling and the exercise of style, he quickly established the certainty of success. His further appearances will be anticipated eagerly.

He showed at the outset a fine baritone voice, on the whole very adequately managed. A tenor-like quality tinges the upper tones. In the handling of these Mr. Quine sometimes spoils the result by a forced emission, accompanied by nasal quality. But in general the technical aspects of his singing are sound and he adheres faithfully to pitch. His style has a beauty and a distinction rare in an age of abominable taste. Musicianship and intellect guide him in a correct treatment of the individual phrase and the complete song and control a temperament sufficient unto the purpose, if not subject to open combustion. A finely poised and sanely balanced artist in all truth.

He sang beautifully in Caccini's "Amarilli," with delicacy and restraint, yet a real glow of inner warmth. Gluck's "Ruisseau bien Clair" afforded a lovely sample of aristocratic *mezza-voce* and the "Invocation" from Peri's "Euridice" was in a high degree noble in expression and moving. The French songs proved Mr. Quine capable of a more personal emotion. The gem of the group came in the form of an air from Massenet's posthumous "Panurge," which won an immediate repetition. And small wonder. It is only less exquisite than the "Legend of the Sage Brush" or the "Dream" of *Des Grieux*—a water-color of the most entrancing delicacy. Mr. Quine sang it splendidly.

MAURICE KAUFMAN VIOLINIST SOLOIST WITH PHILHARMONIC OF HARTFORD

Maurice Kaufman, concert master of the orchestra, was the soloist and in the Mendelssohn concerto for violin brought out the lyric beauty of the composer's work as well as performing with sympathy the more brilliant passages. He rendered the difficult cadenzas with skill and in spite of the heavy atmosphere secured a fine tone in the beautiful andante movement. So sincere was Mr. Kaufman's reception that he responded to two encores, Mr. Prutting accompanying at the piano in these numbers.—*Hartford Times, Jan. 3rd, 1919.*

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H. F. P.

ALICE NIELSEN'S CHARMS DISPLAYED IN MONTREAL RECITAL



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Alice Nielsen, the American Soprano

Alice Nielsen, in her recent concert at Montreal, proved herself an artist of much charm and a comedienne as well. Her latter quality was discovered in a group of old-time songs, to which Miss Nielsen lent a piquant humor, and to which she was forced to add such numbers as "Annie Laurie," "Suwanee River" and Tosti's "Goodbye."

A group of modern French songs were given most successfully and included Debussy's "Mandolin," "Si mes vers," Massenet's "Ouvre tes yeux bleus." Arias from "Nozze di Figaro," Ardit's Waltz, Cyril Scott's Lullaby, Liza Lehmann's "Weathercock" and "When Love Is Kind" and Arensky's "But Lately in Dance" served also to show her unusual artistry.

Mexico City Welcomes Pablo Casals

MEXICO CITY, MEXICO, Jan. 8.—On the evening of Jan. 4 Pablo Casals, cellist, for the first time in this city began a series of five recitals, for which he was engaged by the "Empresa del Rivero." The attendance at the first concert was rather disappointing, but it has been growing at each recital and getting more and more enthusiastic. The Handel Sonata in G was played with all the grandeur which it calls for; the Lalo Concerto in D made a sensation by its beautiful themes and the freedom and elegance with which it was played; the small numbers of the third part were liked very much, specially Granados's "Danza Española," Popper's Mazurka and Saint-Saëns's Allegro Appassionato; the recital closed with the Boellmann "Variations Symphoniques."

E. G.

BERKSHIRES OFFER NEW PRIZE QUARTET

Berkshire Quartet. Concert, Aeolian Hall, Evening, Jan. 14. The Program:

Quartet in G Minor, Haydn;
Quartet in F Minor (new, prize-winning composition), Tadeusz Iarecki; *Quartet in A Major, Borodine.*

The psychology of the prize composition ought to commend itself for searching investigation to individuals of an inquiring bent. As yet nobody has plausibly explained why such works are always bad except by the convenient and bromidic formula that inspiration does not operate to order. Yet Verdi wrote "Aida" in order, and genius flames in its palpitating pages. Creative nature seems, however, to abhor the competitive meetings of musical minds under the cereion of the dollar and ekes out her revenge by leaving the offspring of such unwilling fancy pallid, anemic, debilitated. In an earlier day those "prize-crowned" affairs emanating from Germany in such bewildering quantity were by no means the least among Teutonic atrocities. Elsewhere the financial incentive has been no less disastrous than the "crown" conferred by the mustiest pedants of Leipsic or Dresden, Berlin or Hamburg, Erfurt or Barmen.

All this by way of commentary on a Quartet in F Minor by a certain Tadeusz Iarecki. Naturally Mr. Iarecki's name writes him down a Pole, though he has lived and labored in the expansive bosom of this nation. He came from Lemberg, was a pupil of Taneieff, for one, and is just now engaged in trying to compose the affairs of his distracted country. The present composition led all others in the race for the thousand dollar emolument held out by the generous and public-spirited Mrs. F. S. Coolidge, patroness of the Berkshire Quartet, at the Berkshire Chamber Music Festival held in Pittsfield last summer. Schubert, poor heart, did not make a tenth of this amount with his divinely inspired "Death and the Maiden" Quartet and Beethoven haggled for months with a London publisher over four hundred dollars for his best piano trio—a fee not granted until he had thrown in a symphony and several sonatas for good measure. But that all happened in olden days, when musical genius stalked the earth and, oftener than not, was its own reward. We use our composers better now, even if the treatment does not actuate them to reciprocal obligations.

Mr. Iarecki's quartet contains the four orthodox movements. It also employs the supposedly unifying device of a common theme, which the ardent young bloods received from the benign hands of César Franck. Father Franck depended much on the immortal chromatic sigh out of "Tristan" for whatever he did, though he always infused it with his own rare personal element. Mr. Iarecki also picked the "Tristan" grab-bag, but drew out a different motive than Franck's favorite and infused it with nothing at all. The Wagnerian phrases are the only

half-way salient things in the whole work. The movements are headed ambitiously. One learns that the first is "profondément émotionné," the second "tranquille et mystérieux comme un rêve," the third "très léger et joyeux" and that the finale is to go "avec une vigueur jeune et dynamique." Brave words. But is it not written that words shall conceal thoughts? Most ineffectually they fill that office here, for there are no thoughts to conceal. It is a reasonably well written and properly fused score. It poses and pretends and attitudinizes. But it says nothing, nothing in the world, nor can the most fervid of superscriptions give it a tongue. Its price might entitle it to respect of a kind, however, did not the prevailing cost of commodities dull the sense to that sort of thing to-day.

The Berkshire Quartet played this music with a kind of parental solicitude and enthusiasm. The organization is fulfilling its early promise and did much excellent and vital work last week, even when Mr. Kortschak's violin grew recalcitrant on occasion. But then the weather was nasty. The artists aroused the greatest joy of the evening with the intriguing scherzo from Borodine's otherwise rather wearisome A Major Quartet. Also they played Haydn well. In the *Largo assai* is music of the contemplating soul. Here Haydn speaks well-nigh the speech of Beethoven.

H. F. P.

DADMUN IN SPRINGFIELD

Baritone Is Soloist at Roosevelt Memorial Meeting

SPRINGFIELD, ILL., Jan. 12.—The appearance of Royal Dadmun, baritone, in the great Roosevelt memorial meeting held in the Auditorium here to-day, introduced to this city a soloist whom the public sincerely hopes will come again. Limited in his choice of offerings to those suited to the serious character of the occasion, he nevertheless made a profound impression with the finish and dignity of his art. His singing of Sidney Homer's "Requiem" was an additional number, following John Prindle Scott's "Voice of One Crying in the Wilderness."

A group of three of the negro melodies which Colonel Roosevelt loved were included in the all-too-short musical part of the program. Mr. Dadmun adopted the very satisfactory practice—used with growing favor by Courboin and other first-rank artists who have appeared here—of making his own modest and illuminating announcement of the extra song, which added greatly to the pleasure and interest of the hearers. He feelingly spoke of the great American's strong friendliness for the colored race, warranting the choice of the Burleigh settings of old-time negro folk-songs for such a program. His spirited declamation of the "Captain of My Soul" paragraph of Bruno Huhn's superb "Invictus" also proved him an oratorio artist of the highest ability.

Max Jacobs and His Brother Conduct Concert for Soldiers and Sailors

The MacDowell Symphony Orchestra of New York gave a concert at the Community House, Ninety-seventh Street Riverside Drive, on Sunday, Jan. 12. Max Jacobs and his brother, Ira, both conducted in uniform. The program was enjoyed by a large audience of soldiers and sailors.

EMMA ROBERTS

Mezzo-Contralto

UNPARALLELED CRITICISMS

New York Times, Jan. 8, 1919

MUSIC

By James Gibbons Huneker

Emma Roberts Sings.

To show how dangerous it is to generalize, let us begin by reciting that yesterday afternoon there were many motor cars in Forty-third Street and in front of Aeolian Hall. Not many weeks ago we proclaimed as stigmata of the fashionable amateur, motor cars, ill-timed applause, flowers on the grand-piano coffin, and other squeegees. We were mistaken. There is no truth in the war-worn phrase "semper eadam." Life is too various to be cabined and cribbed in an epigram. Fashionable audience. Much applause. Flowers. Cars and carriage-calls. Big coffee-colored porter "demned moist and unpleasant"—as Mr. Mantalini used to say—from shouting numbers and rushing to open doors. Yet, an afternoon of artistic singing by Emma Roberts, so artistic and so human that we found ourselves applauding, yes—but don't whisper it to Mr. Finck, because he is jealous of his reputation as a professional weeper—there was wet in the corner of our eyes when the young contralto sang "Aux Morts pour la Patrie" by Fevrier, a not very original composition.

By the dexterous mixing of brains and music she achieves results, nay, heights, denied singers with more luscious organs. And the temperament of Emma Roberts! Let us not forget that, else her case would be Hamlet with Ophelia not in the cast. She knows how to use her voice. Her breath control is admirable. A phrase is never spun out beyond its measure. Her rhythmic sense is controlled by intelligence and by the invisible spirit that moves on the waters of emotion. It is felt, never obtruded. When a climax is demanded it is forthcoming, witness the splendid close of "The Clock," by Sachnovsky (encore un autre "sky" dans ma potion! as the dear dead Jules Laforgue would have cried). Her diction is excellent. In English, French, Russian we heard every word, appropriately colored. She paints with her voice. And her musical conception that of a sensitive brain and soul—and also heart. She sang "darky" tunes which brought us back to camp meetings in Maryland, a "spiritual" arranged by Harry Burleigh that stirred the lachrymal ducts, and an Indian song, "Chattering Squaw," that heavily leaned on Chinatown Columbine, by Poldowski, after Verlaine, and Englished by George Harris, Jr., had to be resung, as well as others, and in the recapitulation each song gained. "The Last Hour," by A. Walter Kramer, a telling lyric mood, was also redemanded.

Miss Roberts loads every phrase with intense dramatic feeling when set down in the score. She has passion and art in skillful equipoise. And humor, and a pretty taste in the making of a musical scheme. Her Russian numbers were idiomatic in sense and sentiment. Personally—and we can't resist this chance—Emma Roberts is comely, dark, vivacious, her eyes not without a sparkling malice, her gown tactful, her manner gracious. When she sings again she is bound to fill the hall. Why? She knows how to sing artistically, and that includes "all the lyre," as Daudet remarks in "Sapho."

New York Herald, Jan. 8, 1919

**MISS EMMA ROBERTS
SUCCESSFUL IN RECITAL**

Lovers of good songs and good singing found keen enjoyment at the recital given by Miss Emma Roberts at Aeolian Hall yesterday afternoon. She is not only beautiful but she has a mezzo-soprano voice of uncommonly good and even quality, well under control. She sings with high intelligence and fine quality of tone, and her enunciation leaves nothing to be desired. Miss Roberts was at her best in a group of Russian songs, sung in the original language, including compositions by Rachmaninoff, Sachnovsky and Balakireff. Rachmaninoff's "A Dream" is a straightforward work harmonically, replete nevertheless with feeling and color, and she sang it admirably, as also she did for an encore, "A Soldier's Song," by the same composer.

Miss Roberts sang with unfailingly pure tone, clear diction, and dramatic feeling. The enjoyment of a large audience was enhanced by the excellent accompaniments of Kurt Schindler.

"By the clearness of her diction, the exquisite nature of her phrasing, by her command of style and by her musicianship she makes each song a clearlydefined publication of a text heightened and vitalized by music."—Brooklyn Eagle, Jan. 8, 1919.

Brooklyn Eagle

Music in ManhattanExcellent Recital by
Emma Roberts

Emma Roberts, who made her debut here last season, gave a recital in Aeolian Hall yesterday afternoon. It was evident that her success of last year was remembered, for her audience, large and enthusiastic, stayed throughout the program and was interested, even unto those whose business it is to review recitals and who, as a rule, rush for the shelter of the open air after the average singer's second group.

Though nominated a contralto, Miss Roberts' voice is in reality a mezzo of lovely quality, with particular lusciousness in the top-voice, and is admirably handled throughout its long range. Miss Roberts, further, has that rarest quality of technical skill, a mastery of tonal color which enables her to find apt and just musical expression for songs of many kinds of style and sentiment.

Above all else, however, she is an intelligent singer of songs. By the clearness of her diction, the exquisite nature of her phrasing, by her command of style and by her musicianship she makes each song a clearly defined publication of a text heightened and vitalized by music. Five songs of Grieg, sung in English, began her program. Such interpretative excellence as she endowed them with will do much to discover for these songs their proper place in song literature.

In a group of Russian songs, sung in their original tongue, one of which, "The Clock," by Sachnovsky, new to our recital list, proved of admirable musical quality and was repeated. Throughout Miss Roberts found fitting expression of their lyric and melodic content. Particularly commendatory was her command of French pronunciation and style.

Songs in English brought the program to a close. Among them were two negro spirituals, "De Ol' Ark's a-Movering" and "I Stood on de Ribber of Jordan," in which the singer found abundant opportunity to disclose that rarest of singing gifts, a sense of humor. All in the recital yesterday proved one of the most delightful recitals of one of the most interesting recitals of the season.

Her two negro spirituals followed a programme of Russian, French, a group of Grieg in English; and Miss Roberts has a contralto voice with lovely tones for every mood and a brain for every musical adventure. The inexorable, relentless ticking in Sachnovsky's "The Clock," sung for the first time in America, was a poignant protest which Miss Roberts' finely dramatic singing made enormously impressive. She had to repeat this and Poldowski's "Colombine," adding Rachmaninoff's "The Soldier's Bride" to her Russian songs. Miss Roberts does not sing songs merely to display her voice; she selects music that has beauty and distinctive character and interprets it with the superb intelligence that makes her a truly great artist.

New York Eve. Globe, Jan. 8, 1919, Pitts Sanborn

MUSIC

She has, besides a good natural voice, some admirable qualities of technic and style. She always sings with intelligence and feeling, and her enunciation is easy and clear. Her English diction, indeed, is of uncommon excellence. Moreover, Miss Roberts shows a fine rhetorical phrase with conspicuous skill.

New York Telegraph, Jan. 8, 1919

Miss Roberts delighted a fine audience with a glorious display of her tender timorous and richly colorful contralto voice.

New York Evening Journal, Jan. 8, 1919

Intelligence and taste characterized her interpretative efforts throughout the entire afternoon.

New York Evening Sun, Jan. 8, 1919

Miss Roberts is a singer of sure taste, and her programme had the lustre to it of good choosing as well as good singing. She sings with intelligence foremost and possesses a personality which is her stanch aid.



New York Sun, Jan. 8, 1919, W. J. Henderson

EMMA ROBERTS IN FINE SONG RECITAL

Contralto Selects Programme Which Displays Her Beautiful Voice

Shows Dramatic Power

Gives Especial Effect to Hymn for the Slain of France

Emma Roberts, who is dubiously called a contralto, when perhaps she is rather a dramatic mezzo-soprano, gave her annual song recital in Aeolian Hall yesterday afternoon. Her programme, with the exception of the first group, was one nicely adjusted to a rich display of her beautiful voice and her exceptional skill as a singer.

Miss Roberts sang several unusually good songs. Some were not unknown to local music lovers, but were none the less welcome. Poldowski's "Columbine," for instance, is a lyric in which Miss Roberts sweeps a wide range of expression, from the bubbling of a pretty humor to the verges of tragedy.

Hymn Proves Effective

"Aux morts pour la Patrie," by Fevrier proved to be a poignant hymn to the slain of France in the great war and to it the singer brought a compelling eloquence. Another new and dramatic song was Sachnovsky's "The Clock" (sung in Russian, of course), a communication of intense yearning deepening into despair. Miss Roberts sang it superbly and was obliged to repeat it.

A repetition was asked also for McFayden's well conceived "Inter Nos," a song possessed of genuinely vocal quality and emotional potency.

Miss Roberts's recital yesterday was by far the best she has ever given in this city. She was undoubtedly in command of her vocal resources, which are very considerable. Her voice is full throated and luscious, and owing to its variety of color it lends itself readily to the most subtle shades of meaning. Technically this singer stands in the forefront of her profession. Her tones are all normally placed, round, free and elastic; her diction, characterized by purity of vowel sounds and neatness of consonants, is easy and shows no evidence of labor. Her phrasing is both literary and musical and shows a rare knowledge of the art of vocal rhetoric.

Has Dramatic Temperament

But if this were all she might still be a very uninteresting singer. She is quite the opposite. Temperament of dramatic type is hers, and she has also infectious humor and a gentle archness which is captivating. Between the extremes of her expositions lie many grades of significance. Her most valuable equipment, however, is her fine intelligence. She puts brains into her singing, but without omitting heart.

The finesse of her art may be lost upon all but connoisseurs, but her warm feeling, her vivid imagination, her mental grip on design and the quick response of her voice cannot. There were moments of touching interpretation in her recital. She had a good and sensitive audience, manifestly well pleased with her. Kurt Schindler gave valuable aid at the piano.

New York Evening World

**Emma Roberts
in Song Recital**

By Sylvester Rawling

Emma Roberts gave a song recital at Aeolian Hall yesterday afternoon that was out of the ordinary. Unquestionably her voice is that of a mezzo-soprano and it is of a quality to command respect. But Miss Roberts has more than voice. She can interpret songs with appreciation and impart to them the sparkle, the wit, the humor or the pathos that each demands. In the songs in French, in English, in Russian and in negro dialect, covering a wide sweep of emotions, Miss Roberts sang effectively. She was a charming stage picture. Kurt Schindler was a sympathetic accompanist at the piano.

N. Y. American, Jan. 8, 1919, by Max Smith

Nature has provided Miss Roberts with a voice of beauty.

Exclusive Management: DANIEL MAYER, 1448 Aeolian Hall, New York

FRANCES INGRAM MAY SING IN ENGLAND BY ROYAL INVITATION

Gifted Contralto Invited by English King to Sing in Demobilization Camps and Hospitals of That Country—Some of Her Experiences as the Only Vocalist Who Has Made the "Liberty Theater Circuit"—Many and Varied Are the Demands on the Singer in Camp, Miss Ingram Tells—New Conditions Which Have Followed Signing of the Armistice—Miss Ingram's Achievements in Opera Are Note-worthy Part of Her Career

RARELY do royal honors come to those who have quietly done their part in the great world struggle by entertaining the soldiers in camp—yet the exception is the case of Frances Ingram, the gifted young American contralto, who has just received an invitation from the King of England to sing for British "Tommies" in the hospitals and demobilization centers of England.

"Are you going to accept the invitation, Miss Ingram?" was the natural query when the news of the royal invitation became known.

"I may go over later, if I feel that there is real need for me," was the answer, for this American singer has been measuring her work during the past year by the amount of happiness she has been able to bring to the men in the camps.

Miss Ingram is the second of two musicians chosen by the War Department Commission on Training Camp Activities to make the tour of the Liberty Theaters—the first being Maud Powell, the gifted American violinist, whose tour of the training camps was recounted in *MUSICAL AMERICA* recently. Miss Ingram is the only vocalist to whom this honor has come. And she is now making her third tour of the Liberty Theaters—her first two trips over the "Liberty circuit" having been made as her contribution to the war work of the nation.

"There isn't anything in the world more interesting than giving recitals before those boys in the camps," Miss Ingram says, "because it's so totally different from every other experience in a singer's life. You see, the Liberty Theater is not a 'free show,' as so many of the entertainments in camps are. The men must pay their fifteen or twenty-five cents admission, and let me tell you that after all the deductions are made from that \$30 a month, the amount left makes a twenty-five cent expenditure look like paying \$6 for a seat at the opera."

"Therefore, the recitalist who comes before a Liberty Theater audience must be 'on her toes' from the beginning. You win or lose that audience in the first five minutes—and if it is lost then nothing that one may do subsequently will get it back."



MAURICE GOLDBERG
NEW YORK

Frances Ingram, the Brilliant American Contralto, Who Is Just Completing Her Third Tour of the Liberty Theaters

"The psychology of such an audience is the most interesting thing that can be imagined. They demand change, and change is a difficult thing to give on a bare platform. The vital necessity in going on before a camp audience is a realization that one has something to give them that is worth while—something that is certain to entertain them. One is in a somewhat similar position to a lion tamer—if you lose your nerve you're gone, and there is need for plenty of nerve, I assure you, for that audience will not sit politely through an hour of boredom. If the 'show' doesn't please them they calmly get up and walk out."

Sang to More Than 1,000,000 Soldiers

"For my programs I usually selected the 'Habañera' from 'Carmen,' prefacing

it with a little talk on the opera, and it was most amusing to see the surprise with which a number of men faced the fact that they were enjoying the so-called 'highbrow' music. Fay Foster's 'The Americans Come!' was a favorite everywhere. I have sung that, I think, in every camp where there is a Liberty Theater and always the result was the same—they loved it. And the 'Long, Long Trail' has never lost its popularity. I gave it with some special lighting effects that enhanced the appeal of the song. 'Mate o' Mine' was another song that was always sure to win a response."

In her three tours of the training camps—which will end in a few weeks with the contralto's appearance at Camp Grant—Miss Ingram has sung to more than a million men, as her audiences have rarely been less than 2000 on any of the occasions where she has appeared.

I asked her if she had noticed any difference in the general attitude since the signing of the armistice.

"There is all the difference in the world," was her answer. "While we were at war there was the feeling of alertness everywhere. Everyone was tense, speeding up his task, looking to the day when he could join the other fellows 'over there.' Now everyone feels that the job is done and he wants to get back home, and he wants to get back just as quickly as he can. Like Kipling's Tommie Atkins, the American soldier wants to finish his little bit, and he wants to get home to his tea."

"So that this long period of demobilization has made new difficulties for the entertainers in camp, as well as for many other people. Many of the songs the men were fond of were, of course, automatically eliminated with the signing of the armistice. And, on the other hand, one could not sing too many 'going-home' songs to a lot of men who were

wild to get home as it was. The homecoming songs that the people in civilian life love have no place in the camp répertoire of those who are trying to maintain the morale of the men."

Miss Ingram is concluding her camp tour with her appearances at Camp Grant, Ill., next month, for a long list of cities are anxious to hear their favorite contralto in concert. But it is not in the concert world alone that Miss Ingram's ambitions lie, although she has made a success there that would satisfy anyone less aspiring and gifted than she. Miss Ingram believes that her capabilities find their fullest and best development in the operatic field, and the successes that she has had with the Chicago Grand Opera Company, with the summer season of opera at Ravinia Park and special appearances with the San Carlo Opera Company have convinced a large following that she is one of the few *Carmens* who are "born to the role." Her New York admirers are hoping that the gifted young singer may be heard here in opera, as well as in recital, in which she has previously been welcomed.

Incidentally, her artistic gifts are not alone the measure of Miss Ingram's capabilities, for she combines those two instincts that are supposed to be at variance—the artistic and the business sense. The latter has been evidenced during the last year in convincing fashion, as Miss Ingram has personally managed the affairs of a large apartment house which she owns in Chicago, and managed them to such purpose that the credit side of the balance sheet showed the largest margin it has ever displayed. Vocal gifts, dramatic instinct, personality and business sense are rarely combined in one individual—but Miss Ingram is the lucky possessor of all four. It is small wonder that success has followed her consistently and that her life has been an unbroken record of achievement.

MAY STANLEY.

New Mollenhauer String Quartet Begins Concert Series at San Diego

SAN DIEGO, CAL., Jan. 8.—Recent additions to the San Diego musical colony include the names of Bernhard Mollenhauer, violinist, and his wife, Mme. Frances Mollenhauer, cellist. Although they have been in San Diego but a few months, they have formed the Mollenhauer String Quartet, which opened a series of five recitals last Sunday afternoon at the Thearle Music Company's Auditorium. A large audience greeted the players and their entire program was a splendid success. Other members in the quartet are Mrs. Frances Poser, violinist, and Emil Reinhold, viola. They were assisted by Matilda Burley, contralto, and Alice Barnett Pine, accompanist.

W. F. R.

New Songs by Alexander Rihm Published

Alexander Rihm, well known as an accompanist and pianist, has published three new songs: "The Rose," "Thou and I" and "Her Lullaby." Marie Sundelius has sung several of Mr. Rihm's songs on her recent programs, two of which, "Joy" and "To One Away," are not yet published. Lorena Zeller, to whom several of the songs are dedicated and who wrote words for "Her Lullaby," is singing them on her programs, and they are winning much favorable notice.

A. T. S.

Harry C. Sand of Pitman, N. J., is singing Vanderpool's songs, "Regret," "I Did Not Know," "Every Little Nail," "Love and Roses," "Song of the Adventurer Bold," "Design" and "My Little Sunflower."

CARL FISCHER

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SHATTUCK

**CRITICS UNANIMOUS IN PRAISE OF ARTHUR SHATTUCK
AMERICAN ARTIST IN FIRST RANK OF CONTEMPORARY PIANISTS**

By James Gibbon Huneker, New York Times.

SHATTUCK PLAYS TSCHAIKOVSKY

The most important number on the program of Arthur Shattuck's piano recital at Aeolian Hall yesterday afternoon was the seldom-played Sonata by Peter Ilyitsch Tschaikovsky. We dimly recall having heard the work given by Professor Karl Klindworth (to whom it was dedicated by the composer) about thirty years ago at old Steinway Hall; and the indefatigable Franz Rummel had it at his finger ends, but whether he offered it in public we cannot say. Godowsky also played it, but we confess to not hearing it from him. The Sonata, Opus 37, is in the key of G. Possibly its great length, fifty pages, has kept it under lock and key. Its opening is rudely vigorous, while the counter theme in G minor is a blending of Chopin.

Lack of cohesiveness is the gravest fault throughout. The ideas are often orchestral, but diffuse. There is more simplicity in the E minor Andante, and in this movement the piano idiom is in evidence. The Scherzo is Tschaikovsky in a waggish mood. He plays jokes and roars over them. The Finale is all hammer and tongs, and it is the most Russian of the four sections. In a footnote to the composition the composer suggests the correct use of the pedal, knowing well that atmosphere, color, perspective, are essentials of his music. As a whole this Sonata is written large for orchestra and piano.

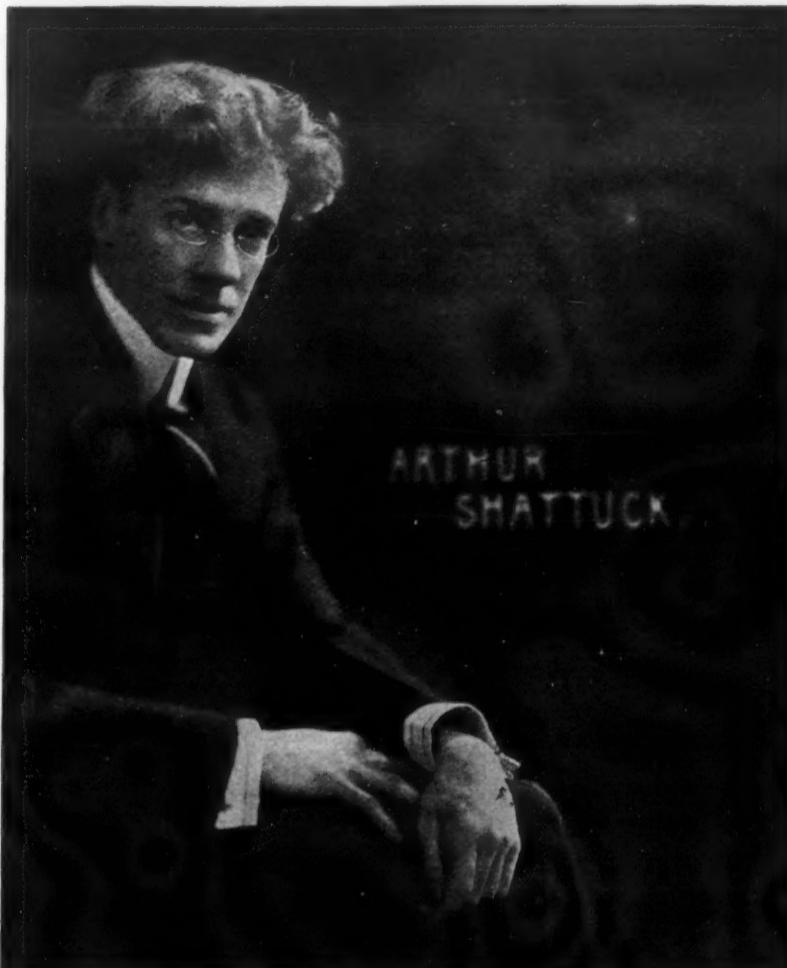
MR. SHATTUCK POSSESSES MORE THAN MERE TECHNICAL PROFICIENCY. OF HIS MECHANISM YOU THINK LAST BECAUSE HE IS VERY MUSICAL, AS WELL AS INTELLECTUAL. HE IS OF THE TRUE NORTH AMERICAN CEREBRAL TYPE, THE SORT THAT DOES NOT ALLOW HIS EMOTIONS TO BLUR HIS CONCEPTION OF A WORK. THE LINEAR DESIGN COMES FIRST IN HIS SCHEME; THE DYNAMIC MASS; LAST, THOUGH NOT LEAST, TONE-COLOR. WE HEARD HIM PLAY IN PHILADELPHIA DURING THE PREVIOUS SEASON WITH THE SYMPATHETIC ACCOMPANIMENT OF LEOPOLD STOKOWSKI, A CONCERTO BY PALMGREN, A SCANDINAVIAN, AND THE RESULT WAS A MUSICAL AURORA BOREALIS. He omitted the Scherzo of the Sonata yesterday because of the persistent G major tonality. But how well he brought out the insistent rhythms of the first movement!

Mr. Shattuck played a Brahms slow waltz (in A flat) with so much charm that he had to repeat it. It is one of a set of two dozen masterpieces in miniature, yet hardly ever in the repertory of a concert pianist; which is a pity. An Intermezzo, Op. 117, No. 2, by Brahms, preceded it, in which the deep musical feeling of Shattuck was admirable.

The second theme sounds like "Carmen, je t'aime," from Act III; though Bizet probably found the lovely phrase in the same place that Brahms did, namely, the "O Jesu" in a sacred song by Joseph Haydn. A concert etude by Poldini, often played by Moriz Rosenthal—truly Viennese in character; "Rain," by Emerson Whithorne, redolent of Debussy, yet individual and effective, and Liszt's Twelfth Rhapsody, closed an enjoyable afternoon. As encores, the young virtuoso offered a Chopin Prelude in F and a delightful trifle by the Russian Rebikoff.

Henry Finch in Evening Post.

Evidently Arthur Shattuck, the well-known American pianist, is determined to leave the beaten track of recital programs, and for this laudable ambition he deserves high praise. Yesterday afternoon at Aeolian Hall he seemed to some of his hearers to have perhaps wandered too far afield when he played the Glazounoff prelude and fugue in D Minor, and the Tschaikovsky Sonata in G Major. There are many preludes and fugues of Bach which are seldom heard and which, in spite of the rigidity of form, are tone poems full of "modern" harmonies, full of thrills for music lovers. May we not hope that Mr. Shattuck will let us hear some of these buried gems? HE HAS THE MUSICAL INTELLECT, THE TASTE, THE CLEARNESS OF ARTICULATION, THE MASSIVE BUT RICH TONE TO DO THEM JUSTICE. HE IS ONE OF THE FEW PIANISTS OF THE PRESENT DAY WHO HAS SOMETHING INDIVIDUAL TO GIVE TO HIS HEARERS.



Katharine Lane in Evening Mail.

A young man with a square chin and a lot of curly blonde hair played the piano in Aeolian Hall yesterday afternoon. He is the type of American who is likely to be described as virile, and certainly ARTHUR SHATTUCK PLAYS WITH A VIGOROUS ENTHUSIASM THAT HAS ALL THE POWER OF A FRESH NORTH WIND. HE IS THE STURDY INTELLECTUAL ARTIST, SINCERE AND UNAFFECTED. His strongly marked rhythm in the Tschaikovsky sonata made almost a new interpretation of that brilliant composition.

Evening Journal.

Arthur Shattuck, a pianist heard infrequently in New York, gave a recital in Aeolian Hall yesterday afternoon, which left the impression that he might be heard oftener with pleasure to the concert-goer. HE IS AN AMERICAN WHO HAS ACHIEVED REAL DISTINCTION and personality at the instrument.

Mr. Shattuck presented an untraditional program that included the G Major sonata of Tschaikovsky, a prelude and fugue of Glazounoff, and the ballet music from Gluck's "Alceste." The Tschaikovsky Sonata gave the pianist an excellent opportunity to display a beautiful singing tune. HIS MOST INGRATIATING CHARACTERISTICS ARE DEFTNESS AND DELICACY AND AN APPEALING DISPLAY OF SENTIMENT.

New York Tribune, January 11, 1919, by Grenville Verner.

ARTHUR SHATTUCK GIVES A RECITAL AT AEOLIAN HALL

Arthur Shattuck, who is well and favorably known as a concert pianist, gave a recital yesterday afternoon at Aeolian Hall. He was especially admirable in his playing of the Tschaikovsky G Major Sonata, where his sense of rhythm and his fine sonority were most praiseworthy.

MR. SHATTUCK IS AN EXCELLENT MUSICIAN AND THE POSSESSOR OF A STRAIGHTFORWARD, VIRILE STYLE, AND HIS SWEEP AND POWER ARE UNUSUAL.

Other numbers on his program yesterday were Glazounoff's Prelude and Fugue in D Minor, Saint-Saëns's arrangement of the ballet music from Gluck's "Alceste," and selections by Brahms, Poldini and Whithorne. The audience was warm in its demonstrations of approval.

**CAPTIVATES NEW YORK
in Recital on Jan. 10th**
ARTHUR SHATTUCK
AMERICAN ARTIST IN FIRST RANK OF CONTEMPORARY PIANISTS

Reginald De Koven in N. Y. Herald.

ARTHUR SHATTUCK WINS RANK AMONG LEADING PIANISTS. AMERICAN MUSICIAN REVEALS EXCELLENT QUALITIES IN RECITAL HERE

After Mr. Shattuck's interesting and well-contrasted program, so admirably interpreted, I am more than ready to concede him a high and definite place among contemporary pianists; and AS AN AMERICAN, MUST CONSIDER HIM AN ARTIST OF WHOM WE MAY WELL BE PROUD.

His technic is ample, fluent, unforced and sonorous in effect; his command of the instrument is indisputable; his tone is clean-cut, forcible, and compelling. HE IS A PIANIST OF UNDOUBTED ARTISTIC ATTAINMENT, INTERPRETATIVE ABILITY, IMPRESSIVE FORCE, AND IN HIS OWN VEIN, OF MORE THAN USUAL INTEREST AND CHARM.

In the G major sonata of Tschaikovsky, the pianist gave us a taste of his real quality as executive and interpretative musician, and in the last movement, so thoroughly typical of the composer, Mr. Shattuck gave evidence of intelligent appreciation as convincing and rare as it was admirable. In the last group of miscellaneous pieces, a waltz by Brahms pleased the audience so much that it had to be repeated. A CONCERT ETUDE BY POLIDINI WAS GIVEN WITH SO MUCH DELICIOUS TECHNICAL FINISH AND SO MUCH REAL SENTIMENT AND EMOTIONAL CONTRAST THAT ONE COULD ONLY SIT IN ADMIRATION OF A REALLY ARTISTIC EXHIBITION OF HIGH CLASS PIANO PLAYING. The same was true of the execution of a number called "Rain," by Whithorne, which was given with convincing atmosphere and pictorial effect, and a facility and plastic nuance of technic and expression that were wholly admirable.

While a little more sentimental and a little less virile than an interpretation of the work (the Liszt Rhapsody, No. 12) given by Rachmaninoff recently, it was a rendering which in technical brilliancy, dynamic contrast, rhythmic force and verve, would have done credit to any pianist, and served notably to strengthen in my estimate of Mr. Shattuck as an artist of extraordinary ability.

Henderson in New York Sun.

SHATTUCK RECITAL PLEASES AUDIENCE — PIANIST REVIVES SONATA POPULARIZED BY RUBINSTEIN

Arthur Shattuck, pianist, gave a recital yesterday afternoon in Aeolian Hall. He brought a new interest to the routine of recital programs by reviving the Tschaikovsky G Major Sonata, his only work in this form. It was composed in 1879 and played in the same year by Nicholas Rubinstein at a concert of the Musical Society at Warsaw. The work was received with so much favor that Rubinstein repeated it soon afterward in recital.

The sonata is characteristic. Its insistent repetition of the resounding theme with which the first movement opens is in the true Russian spirit, though the theme itself has no national flavor. The broad sonorities and virile moods of the sonata make it worth hearing, albeit there is a certain monotony of feeling. But such a musical creation ought not to be permitted to slumber while so many tenuous works are continually thrust into notice.

Mr. Shattuck began his recital with Glazounov's prelude and fugue in D Minor. The work, like the Tschaikovsky Sonata, proved congenial to Mr. Shattuck's style, which leans toward large resonance and ponderous accent.

Emerson Whithorne's "Rain," an American composition, was on the list, together with works by Brahms, Poldini and Liszt.

MR. SHATTUCK IS A PLAYER OF INTELLIGENCE AND SINCERITY WHO HAS EARNED HIS WAY TO A POSITION OF PROMINENCE AMONG CONTEMPORARY PIANISTS.

Max Smith in American.

Mr. Shattuck's style of playing has nothing in the least bit theatrical or obtrusive about it. He never even by a hair's breadth oversteps the bounds of good taste. But he has at his command an ample technical equipment, ample enough, surely, to enable him to indulge in bravura flourishes if they were to his liking, and he can play both with delicacy and vigor.

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MUSIC'S PLACE IN OUR PUBLIC SCHOOLS

EDITOR'S NOTE.—The first of Professor Gehrkens' articles on the subject of school music appeared in these columns on Jan. 11. In it the author outlined the importance of including music as a study in our school courses because of its mind-training and cultural qualities. In his second article, published on Jan. 18, he discussed the comparative values of rote and sight singing in elementary schools. This article, the third and last in the series, considers the question of music in the high schools.

THE first American high school was established in Boston in 1821. It was called the "English High School," and its purpose was proclaimed to be "to furnish young men of Boston who are not intended for a collegiate course of study and who have enjoyed the usual advantages of the other public schools, with the means of completing a good English education." As a matter of fact, the school was founded because at that time there was no institution above the elementary school where boys might go who wished to obtain further education than that afforded by the graded schools, but who were not planning to go to college. There existed at this time, to be sure, a number of *academies*, but the fundamental purpose of these academies had by that time come to be to prepare boys to pass college entrance examinations, and they were indeed commonly referred to as "prep schools." The founding of the English High School was, therefore, an event of great significance, for here was an institution to which one might go to gain further knowledge about such things as would be likely to prove useful to an ordinary citizen living an ordinary average life; and it was a school, furthermore, where one did not need to pay tuition. The course of study included English, French, Spanish (note the modern tone of this list, and the prophetic omission of German!), physics, mathematics, mental and moral science and general history.

This first high school became very popular, and very soon similar schools were established in Baltimore, New York, Philadelphia and other cities. At first the courses of study were planned entirely from the standpoint of the pupil who was not going to college, and the high school thus seemed to be destined to become "the poor man's college;" but as the number of colleges and universities increased, and as more and more boys and girls began to plan to go on with still further study after graduating from high school, the curricula of these secondary schools gradually shaped themselves more and more to meet college entrance requirements, until in the last quarter of the last century the high schools were practically dominated by the colleges.

Evolution of the Curricula

If the subjects required by the colleges for admission were also at the same time the best possible subjects to be studied in preparation for life on the part of

An Introduction to High School Music—The Evolution of High School Curricula—How Much Credit Should Be Given for Music Study?

By KARL WILSON GEHRKENS

those not going to college, this domination would have been beneficial, but it is at least open to question whether four years of Latin, two of Greek, four of mathematics, etc., constitute the best preparation for life in the case of the future mechanic, housewife, and day laborer; and as the realization of this fact became more general the high schools began little by little to inaugurate courses in other subjects, and in the last ten or fifteen years a great many of them have entirely broken away from the domination of the college and are offering a wide range of subjects, extending all the way from courses in cooking, dressmaking, carpentering and forging, at the one extreme, to carefully planned instruction in drawing and painting, voice culture and music appreciation at the other. The high school seems thus to be again becoming a real "poor man's college." Although a great many of its pupils will naturally continue to go to college, university or technical school after graduating from the high school, nevertheless, these institutions of higher learning will no longer continue to dominate the entire curriculum of the high school as was true for so long a time.

It is because of a change of attitude along these lines on the part of our high school authorities that it has become so easy to introduce courses in music in such a great number of high schools, and the movement to give credit for the study of piano, voice, etc., under private teachers; to offer courses in theory, history of music and appreciation as a part of the regular list of elective courses, and to encourage the formation of school orchestras, bands, choruses, etc.—this movement, now merely in its inception, may well become the most significant influence for democratizing music and for making an entire nation musical that has ever been inaugurated in any period of the world's history.

Two classes of music students are found in the ordinary high school. The first consists of those few pupils who expect to devote their lives to music as a profession; the second class comprises the very much larger number who will become grocers, doctors, tradesmen, teachers, lawyers, farmers, milliners, clerks, housewives, etc. Music is necessary for pupils of the first class because if an adequate musical technique is to be built up one must start early and keep going; also because we are recognizing the fact that our embryo musician needs not merely to study the instrument in which he is especially interested, but ought to begin fairly early in his life a broad and carefully planned course in general musical culture, this involving theory, history of music, etc.

Music should be offered pupils of the second class for the same reason that it

has been provided for them in the grades up to this time. Upon considering the matter upon its merits, it must seem somewhat short-sighted to require the child to work with music during eight years of his school life and then suddenly to drop the subject at the very time in his career when his emotional susceptibilities are in the midst of their awakening. As has been noted in a previous article, music is fundamentally emotional rather than intellectual in its nature, and if we are to influence the emotional life of the young adolescent there is no doubt that music will prove one of our most useful tools in moulding it aright.

Just what kind of musical work shall be planned for the pupils in each of these classes it is a little difficult to determine, but in general let it be noted that the work in chorus practice and in the appreciation of music, together with the opportunity of belonging to a glee club or orchestra will perhaps be the most valuable types of activity for the pupil who is not planning to devote his life to music; while the pupil who is to be a musician will, of course, need to take practically all of the courses offered.

High School Music in an Upheaval

It has been found in recent years that the high school age is a very good time for studying harmony, ear-training, etc., and the last two years of the high school course are likewise suitable for beginning music history and some of the other more mature phases of music study. There is no doubt either but that serious and carefully directed work in piano, violin, cornet, voice, etc., involves as good training as the same amount of time spent in studying algebra, Latin, etc., and is certainly of far greater intrinsic value, especially to the prospective musician. These things are only just being recognized, and high school music is consequently in the midst of a tremendous upheaval at the present time. The old-fashioned idea of setting aside a period once or twice a week for recreation, peanut eating and incidental chorus practice is being rapidly supplanted by the notion that the high school student can and ought to do serious and definite work in music. The value of such work will doubtless soon be evident in the increased happiness of our people, in the greater appreciation and intelligence manifested by our concert and opera audiences, and in the vastly improved musicianship of the music students who go to conservatories or private teachers for further instruction after completing the high school courses in music.

Because of the facts that I have just cited, it is not surprising that high school courses in music are at present extremely non-unified and dissimilar. For this reason it is very difficult to discuss the subject of high school music at all, and I shall not be able to give as concrete suggestions here as may be done in the case of the elementary schools.

What has of course happened is that a great many teachers in a great many different places have felt the need of inaugurating more definite work in music in the high school, and each one has gone about the matter of planning a course in his own way. The result is naturally that we have at the present time a great many different kinds of courses with very little standardization. Various attempts have been made to establish standards, and both the Music Supervisors' National Conference and the Music Department of the National Education Association have done notable work along this line. The most significant move yet made, however, is the publication of a bulletin by the U. S. Department of Education, in which certain fundamental principles and specific recommendations are given. This bulletin is called "Music in the Secondary Schools," and copies may be obtained

from the Superintendent of Documents, Government Printing Office, Washington, D. C., at five cents each. In his "Letter of Transmittal," printed on the first page of this bulletin, Commissioner Claxton writes, "Probably no subject taught in our public high schools has greater practical and cultural value than music when it is well taught, but unfortunately it is too often not taught at all, and in those schools in which it is taught the purpose is frequently misunderstood, the methods false and the content trivial."

Guiding Principles

As we go on we shall doubtless learn better how to plan and evaluate our work, so as both to secure good results from our pupils and an attitude of respect on the part of the high school principal. Meanwhile, let me offer the following as guiding principles: First, all work in music done within school hours or under school direction shall be credited toward graduation upon the same basis, hour for hour, as work done in any other high school subject; second, on the other hand, if credit is to be given for music, the work must be as dignified, valuable and as seriously regarded by both pupil and teacher as that pursued in any other subject.

If these two things are insisted upon there will be little reason for quarreling between the teachers of music and the high school authorities, and there will usually be no difficulty in securing a reasonable amount of credit for music study. It is entirely possible that I shall change my mind later on, but at present my feeling is that two units of credit (out of the sixteen required for graduation) is as large an amount as ought to be expected when the subject is taken by an ordinary high school student as a cultural study; and that four units (out of sixteen) ought probably to be the maximum amount of credit granted to any student, even when he expects to become a professional musician. This latter limitation is dictated by our desire to have the musician as broadly trained as possible, and it is of course evident that the more credit is given for work in music the less time will there be for language, history, science and other "liberalizing" subjects. Approximately these amounts of credit are at present being offered by a fairly large number of schools throughout the country, and as norms become established and as our work grows to be somewhat standardized in both method and material, it is certain that the value of music both as a cultural study for the many and as a professional study for the few will be more and more widely recognized, and that music will eventually come to be thought of as one of the most valuable all-round subjects in the entire curriculum.

Before this condition of affairs can possibly eventuate, however, it will be necessary to train a type of music teacher quite different from that now found in many schools. This teacher must not only be broadly trained along all musical lines, but must thoroughly understand those fundamental principles of education and sociology which are at the root of the demand for democracy that is now being heard so persistently in all parts of the world. A real comprehension of these principles implies a breadth of view and a catholicity of spirit that have been conspicuously absent in the case of most musicians of the past, but that the kaleidoscopic changes now taking place in the social fabric of the whole world are insistently demanding, not only of all teachers, but of all leaders, whatever their field of activity. Let the musician not cause music to fail in its mission of making the world a better place to live in because of his narrowness or laziness or lack of vision.

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*"It seemed as if
Rubinstein himself,
the leonine, had lent
her his arms."*

—H. T. Finck, *New York Evening Post*.

Detroit Free Press, Jan. 8, 1919

Ethel Leginska is the most interesting, the most absorbing, the most intellectual, and at the same time the most temperamentally emotional pianist who comes to Detroit, and, in the opinion of the writer, altogether the foremost pianist now before the American public. This is high praise, but is set down with deliberation.

Detroit Times, Jan. 8, 1919

Leginska sustained her reputation of being the foremost woman pianist of her day, and after her splendid performance, Detroiters who heard her will be hard to convince that she has any superior even among men.

Detroit Journal, Jan. 8, 1918

Ethel Leginska is not only a person; she is a personality; she is not only a personality, she is a virtuoso; she is not only a virtuoso, she is an artist.

Detroit News, Jan. 8, 1919

Miss Leginska is a charmer. A charmer that conjures everything into her playing.

"Altogether the Foremost Pianist Before the American Public."

—Detroit Free Press, Jan. 8, 1919

New York Evening Post (H. T. Finck), Dec. 23, 1918

The pianist was borne aloft as by a tornado of tonal opulence and reached her maximum height of excellence. It seemed as if Rubinstein himself, the leonine, had lent her his arms.

New York Evening World (Sylvester Rawling), Dec. 23, 1918

Leginska played Rubinstein's concerto like the master she is and won an ovation from a crowded audience.

New York Evening Journal (Irving Weil), Dec. 23, 1918

And verily, if one is not to hear Josef Hofmann play this concerto, one knows no one at whose fingers one would rather hear it than those of Ethel Leginska.

New York Sun (W. J. Henderson), Dec. 23, 1918

Delicacy, lovely tone and brilliant finish abounded, while portions she played with fiery impetuosity and at a break-neck speed.

Boston Globe, Dec. 30, 1918

One realizes Leginska's finger mastery, technique and style, but it is rather what she puts into her playing of life, of joy, of hope, of things wonderful and beautiful, that makes her work different and fascinating.

Boston Evening Record, Dec. 30, 1918

Leginska is one of the great women pianists of the day, in fact, one of the greatest pianists of the day.

Boston Post, Dec. 30, 1918

Leginska's hold on the public has grown with every season in which she has appeared. She has the qualities not only of a musician, but of a born virtuoso.

Chicago Daily Journal (Edw. C. Moore), Dec. 9, 1918

Hers was a gorgeous performance, one of fire, color and dramatic climax. There is no reason why Leginska should not be among the world's greatest.

Chicago Evening Post (Karleton Hackett), Dec. 9, 1918

Leginska is a distinct personality and a dynamic one. She has brilliant fingers and she played with remarkable virtuosity.

Chicago Evening American (Herman Devries), Dec. 9, 1918

Leginska's power, her dominating piano personality, and her big mental grasp of piano literature are keenly alert and her popularity has not waned.

Chicago Daily Tribune
(Frederick Donaghey),
Dec. 9, 1918

Her playing was exquisite.

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ECHOES OF MUSIC ABROAD

Great Festival of Song to Celebrate Signing of Peace in England—Monte Carlo Has an Interesting Season of Orchestra Concerts—Scottish Pianist Long Interned in Germany and Holland Returns to Concert Stage in England—English Impresario Who Made a Small Fortune Out of Opera Sees in Woman Suffrage a Source of Vital Aid to Cause of National Opera—Messenger to Be a Guest Conductor at the Augsteum in Rome—Successor to Sir Hubert Parry for Director's Post Chosen by Royal College of Music—Series of Sunday Concerts in London Entertained 300,000 Soldiers and Sailors—Campbell-Tipton Sonata Introduced in London

ENGLAND is going to celebrate the signing of peace with a great nationwide festival of song, if the plans now being developed by the recently launched League for National Music and Pageantry do not prove abortive. From one end of the country to the other the proposal has met with enthusiastic response.

The new League for National Music and Pageantry, which came into existence after the armistice was signed, when it was suddenly revealed that the existing machinery for organizing national musical outbursts of jubilation was hopelessly inadequate, has already undergone a change of name, though scarcely for the better. As a "League of the Arts for National and Civic Ceremony" it doubtless has a more explicit designation, but one at the same time less ready to the tongue.

At a recent meeting of the League the report was made that many choirs and choral societies have signified their desire to participate in the song celebration and that a large number of inquiries have been received from many parts of the country, and more especially from Wales—singing Wales—and the northern counties. What the London *Daily Telegraph* accounts as having particular significance is the fact that choral societies connected with some of the largest factories have intimated their intention of co-operating whole-heartedly in the plan.

Monte Carlo to Hear Many New French Works for Orchestra

It is not all opera at Monte Carlo, by any means. For nearly thirty years now the Prince of Monaco's famous little city on the Mediterranean has had its annual series of Concerts Classiques, and of late years a tradition for unstereotyped programs has been established. For many seasons now Léon Jéhin, who is Director Raoul Gunsbourg's *chef d'orchestre* during the opera season, has conducted these concerts. In point of fact, it is to him that they owe the traditions they boast.

The twenty-ninth season of these Concerts Classiques finds Conductor Jéhin again playing up—literally speaking—the French school. Novelties are not lacking. One is a symphony bearing the suggestive title "Belgica!" written by Albert Dupuis; another is a "Rapsodie Scandinave," by Jeisler; a third is "Pan," a symphonic poem by Emile Lacroix. Then there is a Suite for piano-forte and stringed instruments by Théodore Dubois. The stringed choir will have a little holiday all its own in a "Toute Petite Symphonie" for violins by René Dore, and there is a brace of new pieces for solo violin and orchestra by Paul Hillemacher.

Long recognized masters of the French school—Saint-Saëns, Debussy and César Franck—are represented respectively by the Symphony in C Minor, the "Iberia" and "Nocturne Héroïque," and the symphonic poem "Psyché" for chorus and orchestra, and the "Redemption," in which Mme. Margarelli is to sing the music of the Archangel.

London Quartet's Fine Playing Takes Spain by Surprise

Well meant, no doubt, but like so many other things upon which that charitable construction can be placed, rather pointedly left-handed as a compliment, was a comment made by the music critic of *La Tribuna*, published in Madrid, in the course of an enthusiastic review of the playing of the London String Quartet, which recently made an extended tour of Spain:

"I never thought it possible," he observed, "that Englishmen could interpret with such masterly perfection and refinement."

The quartet evidently proved a genuine surprise to all its audiences in Spain,

unprepared as they were for the high standard of chamber music playing that obtains in England.

* * *

Frederick Lamond Returns to London

With the collapse of the war that doughty Scottish pianist, Frederick Lamond, is once more back on his native

letter he has written to the London press. He has felt impelled at this moment of political activity to make a plea for the assistance of some member of Parliament or constituency in the establishing of national opera:

"Thank God!—and I say it with reverence—the women's vote will be very powerful," writes Mr. Manners. "There will



—Reproduced from *The Musical Times of London*

Sir Frederick Bridge at the Organ at Westminster Abbey

After officiating at Westminster Abbey as organist for forty years, Sir Frederick Bridge, one of the most prominent figures in England's music world, has resigned the position, when his decision to retire first became known it caused a sensation, as he had become, as it seemed, inseparably associated with the Abbey's musical welfare. His successor is Sydney H. Nicholson, late of the Manchester Cathedral.

heath. For many years he had been a resident of Berlin, but when the war broke out he was placed in the internment camp at Ruhleben, along with numbers of other British and French subjects, musical and otherwise.

After a long term of confinement at Ruhleben he was permitted to live in a very restricted area, according to the London *Daily Telegraph*, and ultimately, after undergoing much hardship, he succeeded in obtaining permission to leave Germany for Holland. There for some fifteen months he has given concerts, while to all intents and purposes still a prisoner.

What has become of his German wife, or whether she is with him—which seems out of the question at this juncture—ponent saith not. As Irene Triesch, leading woman of the Lessing Theater in Berlin, she was formerly one of the foremost exponents on the German stage of Ibsen and Hauptmann heroines.

Lamond is giving a recital in London on Saturday of this week.

* * *

Votes for Women Will Bring National Opera Nearer, Says Manners

What "votes for women" may mean for the cause of national opera is hinted at by that experienced director of English opera companies, Charles Manners, in a

be thus a greater chance for national opera, for what would have become of opera if it had not been for the women—and the press—I do not know. The women's vote can do a great deal to help national opera in this, operatically speaking, benighted country, and to bring us into line with other countries.

"In Italy, for example, there were before the war over 360 opera companies; and, just for record's sake, thousands in France, Austria and Germany, with over 400 English-speaking singers making a living in the German companies alone. But England! Well, there are about six opera companies in all, and London is without any at all, English or foreign. The result is that we know all too little about opera. Some years ago I gave a performance to 1500 children from the London County Council schools, and of this number only eight had heard and seen a grand opera before."

Mr. Manners, who with his wife, Fanny Moody, the soprano, was able to retire with a snug little fortune after directing English-speaking opera companies for a quarter of a century, stands ready to show anyone interested how opera in English can be run, and in a manner second to none, without having to add a penny to the taxes.

"I am visiting the English-speaking countries," he announces, "to see if they

will take up my idea; but in the meantime I offer it once more here, since England holds the first place in my esteem and in my opinion needs it the most."

This "almost impassioned appeal" for national opera has called forth from the London *Musical News* an almost impassioned appeal to the nation to give heed to it:

"Mr. Manners is right in sounding his clarion call at this moment. Others are ready to support him, foreign rivalry has temporarily ceased, a new England is in the making, and the war has had the salutary effect of showing us our faults. One of these is the loss of our artistic instinct. In some of the arts this has manifested itself more than in others, it is true. In literature and painting we have, perhaps, held our own. In architecture we have descended to the lowest depths, especially in domestic building, where the total disregard of the aesthetic principle has ruined our towns and affected the health of the nation."

In music the nation has lost much, this writer continues. "The fact that opera came to be viewed as a mere social function, and that the better-class music was almost wholly unknown to the general public until revived of recent years, proves that we had almost thrown over this art as a factor in forming the national character. It is time this were seen to. The appreciation of opera is a matter of education. Opera is needful as a stimulus for the composer and singer, and musically educates as no other branch of the art does. Other countries acknowledge its claims, and it is foolish of us to ignore them."

* * *

Prima Donna Conductor System for Only Symphony Season in Italy

Instead of sitting down quietly in Paris for the rest of the season after his arduous tour of this country with the Conservatoire Orchestra, André Messager is to visit Rome as one of the half-dozen prima donna conductors engaged to add luster to the orchestra concerts at the Augsteum—the only "symphonic season" to be found in all Italy.

Victor De Sabata, who is to conduct the Italian operas given at Monte Carlo this winter, is also to be a guest conductor at the Augsteum, as is Panizza, for many years Cleofonte Campanini's "man Friday" at Covent Garden. Rodolfo Ferrari, who died the other day, was also engaged for a pair of concerts.

One of the outstanding features of the season will be a program given over entirely to the music of contemporary American composers.

* * *

London Hears New American Sonata

When Harry Field, the Canadian pianist and ex-prisoner of the Germans, gave his recital in London, the other day, he played a "Heroic" Sonata by the American composer Campbell-Tipton, now long resident in Paris. The *Daily Telegraph*'s reviewer found this "Heroic" Sonata pianistic, but overlengthy, and suggests that the recital-giver played it possibly because he wished to show how "heroically" he had mastered its forbidding difficulties.

Herbert Fryer, remembered by a friendly public here, gave a joint recital with Yves Tinagre in London recently at which he brought forward several works by native composers that proved worth while.

Adela Verne, who made one tour of this country some ten or eleven years ago, has been receiving superlative praise for her playing this season. One leading London critic went so far last month as to make the pronouncement that "her playing is magnificent piano-forte playing, such as has not been surpassed in a generation that included Rubinstein, Carreño, Menter and Paderewski." Here is praise, indeed.

* * *

Harrison Sisters to Play New Double Concerto by Delius

New societies galore are springing into being in England's music world this winter. One of the most promising of these, the London Concert Society, is starting out auspiciously with a series of three concerts, in February, March and April, for which the subscription prices are \$5 and \$3.

Perhaps the most auspicious thing about this new society is the fact that the responsible committee in charge of its artistic destinies consists of but one person, that person being the conductor, who happens to be the experienced Hamilton Harty.

The opening program has Frederick Delius's "Paris" as an end piece, following Berlioz's *Symphonie Fantastique*, Wagner's "Siegfried" Idyll and the over-

[Continued on page 191]

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JAMES GIBBONS HUNEKER, in the New York Times:

"Consider Hempel! Listen to her bird-like voice, her crystalline top-tones, her liquid trill, and her velvety scales! And she is neither fat nor lean; only lovely to listen to and look upon."

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STANLEY K. FAZE, in the Chicago Daily News:

"Hers is recognized as the supreme voice of its type now before the American public."

★ ★ ★

W. J. HENDERSON, in the New York Sun:

"Miss Hempel's voice is one of remarkable beauty and her technic is of superior quality. Her delivery of the excerpt from Rossini's 'Otello' was a piece of exquisite art, finished and polished to the last degree. Such singing is rarely heard at the Metropolitan except when Miss Hempel does it."

★ ★ ★

H. T. PARKER, in the Boston Transcript:

"Miss Hempel stands now at the golden noon of signal powers. Not one of her present compeers in America has a voice so rich and smooth of body, so lustrous, so ample from beginning to end of its range."

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PHILADELPHIA BULLETIN:

"She wears with ease and grace the coloratura crown."

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Frieda Hempel's voice has been recorded on both the Edison and Victor. Hundreds of thousands of people, who have her records, are eagerly waiting to hear her in person. Local Managers in whose towns she has not yet sung are missing a golden harvest. Every Hempel appearance has brought a request for a return engagement.

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There are two available dates after February 18th for Recitals, Festivals, Oratorios, etc. The Season 1919-1920 is being rapidly closed. For particulars and terms, address us promptly.

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SCORES
IN

Baltimore, Md.
Bethlehem, Pa.
Syracuse, N. Y.
Pittsburgh, Pa.

Nov. 15th—Baltimore, Md.—Peabody Recital

Sue Harvard presented a group of French songs, which she sang charmingly. It was a delight to hear them sung with so much sympathy and understanding and to note that Miss Harvard not only grasped their elusive spirit but that she was able to project it. The effect she created with these works was particularly gratifying. She has a voice of wide range with beautiful tone and uses it skillfully.—*Baltimore "News."*

Miss Harvard did some interesting and adequate work. She has poise and even delivery, and these, together with well-sustained tone of good intensity, range, thoughtful manner and some especially interesting songs, caused considerable pleasure.—*Baltimore "Star."*

Sue Harvard's mezzo voice is often very beautiful and in the rather broad and appealing "Separazione" by Sgambati, she did some very lovely singing, presenting this work with a round, pure tone that was admirable. One rarely hears a more interesting selection of modern songs than that composing her second group. She gave the delicate hue work with a good deal of brilliance and grace, winning her audience immediately so that the number had to be repeated.—*Baltimore "Evening Sun."*

A voice of peculiar bird-like qualities. In "A des Oiseaux" by George Hue, she trilled like the very thrushes she called in the song. It was difficult at times to realize it was actually a human voice to which you listened, so clear, so high were the tones, and what was most wonderful, they were held with perfect breath control.—*Baltimore "American."*

Sue Harvard, soprano, presented a program that was chiefly remarkable for a group of exquisite and unfamiliar French songs, sung with excellent taste and feeling. Her enunciation is delightfully clear, her phrasing excellent, and she has in her lower register particularly, some beautifully clear and bell-like tones.—*Baltimore "Sun."*

Dec. 15th—Bethlehem, Pa.—Soloist with Symphony Orchestra

Miss Sue Harvard, a charming vocalist, who has been previously heard throughout the Lehigh Valley, shared with the orchestra the honors of the afternoon. Miss Harvard has a voice that combines exquisite sweetness with wide range and flexibility and that filled the spacious auditorium. Each of her numbers on the program was received with such insistent approbation that she could not refuse the encores demanded, and even with the generously rendered encores the assemblage still wanted to hear her again and again.—*Bethlehem "Times."*

Miss Harvard earned every musical encomium possible, and it is to be hoped that she may be heard here often. She is of the dramatic type of soprano and met every requirement of her varied selections. Throughout her numbers her interpretations were true. Whether the register was high or low, her understanding of melody and intonation was most evident and each piece was musically well handled.—*Bethlehem "Globe."*

Dec. 18th—Syracuse, N. Y.—Song Recital

It has been a long time since the Morning Musicales, Inc., has given its members a treat such as that at the Onondaga yesterday morning when Miss Sue Harvard, soprano, was presented in recital. This was Miss Harvard's first appearance in Syracuse, and she made an impression that will remain long with the large number of music lovers who heard her. Miss Harvard long since mastered the technic of singing. Now she sets forth the beauty of her voice in golden tones. There is a beauty that proved ravishing in such songs as Hue's "A des Oiseaux" and Ward-Stephen's "In the Dawn of an Indian Sky." Both of these Miss Harvard was obliged to repeat. All of the songs were well selected and for a final encore she gave "Down in the Forest" brilliantly.—*Syracuse "Post Standard."*

Miss Sue Harvard's winsome personality is reflected in her voice, and that is the reason she will find a welcome in musical circles when she comes again to this city. Miss Harvard has dusted the music schoolroom from her voice, which charmed her listeners by its pure quality of tone in all its registers as well, and her unusually fine diction is not often heard. Her work this morning embraced compositions from the well known composers, but the hackneyed selections were conspicuous by their absence. Her "Chanson Indoue" was ideal. "In the Dawn of an Indian Sky" and "Ariette de Richard, Coeur de Lion" won for her whirlwinds of applause. Was ever such scintillating pastorales, sympathetic folksongs and sparkling lyrics sung at the Musicales as by Sue Harvard? Her instructors have not drilled all the natural sweetness from her throat, from which flows such bird-like notes.—*Syracuse "Journal."*

Dec. 20th—Pittsburgh, Pa.—"Elijah"

Distinction was given the performance by the work of the soloists. Miss Harvard shared with Arthur Middleton the solo honors. This young soprano reveals new qualities of her art with each return to the city that was formerly her home. Her dramatic voice is remarkable for its purity and evenness of tone, and she uses it with fine artistic intelligence. Her singing last night was especially marked by distinction of style. Her recitative in the dialogue between the widow and Elijah was particularly effective and she won an ovation for her singing of the air "Hear Ye, Israel."—*Pittsburgh "Post."*

Miss Harvard's wonderfully clear voice was heard to advantage, especially in the difficult "Hear Ye, Israel," in which she accomplished some unusual phrasing with eminently satisfactory results.—*Pittsburgh "Dispatch."*

Miss Harvard's "Hear Ye, Israel" was a very fine piece of singing, marked by intelligent comprehension of the theme.—*Pittsburgh "Chronicle Telegraph."*

Miss Harvard received unstinted applause for the masterful rendering of her part. Her beautiful voice has been heard here often and last night none of its charm was lacking.—*Pittsburgh "Gazette Times."*

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

ture to Mozart's "The Impresario." Delius is represented on the March program also with his new double concerto for violin and 'cello, which will doubtless receive a noteworthy performance at the hands of May and Beatrice Harrison. Schubert's Symphony in C will be played the same evening.

The third concert is to have either Ferruccio Busoni or Frederick Lamond as soloist in Beethoven's "Emperor" Concerto. If the public manifests a desire sufficiently eloquent from the box-office point of view for these concerts, further programs are to be arranged along the same lines.

* * *

New Director Appointed for the Royal College of Music

The star of Dr. H. P. Allen is in the ascendant. When Sir Walter Parrott relinquished his chair at Oxford a short time ago, to make room for younger blood, it was Dr. Allen that was appointed his successor. Now, when the death of Sir Hubert Parry leaves the Directorship of the Royal College of Music in London vacant, the choice of a new director falls upon him.

TWO PORTLAND CONCERTS

Schumann-Heink and Lucy Gates Among Artists Appearing in Oregon

PORTLAND, ORE., Jan. 17. — Mme. Schumann-Heink, assisted by Charles Carver, basso, and Frank La Forge, pianist, appeared in an admirable program at the Heilig Theater on Wednesday evening, Jan. 15, under the direction of Steers and Coman.

The Apollo Club concert, which was given in the Public Auditorium on Thursday, Jan. 7, was a tremendous success. The choral singing was distinguished by fine expression and perfect pitch. William A. Boyer, conductor, has accomplished wonders with the club, in spite of the fact that many of the members are in service and other causes have called away some of the best singers. Lucy Gates, soloist, delighted the large audience with her beautiful voice.

N. J. C.

"Thais" Draws Large Audience to Brooklyn Opera

Massenet's "Thais," given by the Metropolitan forces on Tuesday evening, Jan. 14, at the Brooklyn Academy of Music, drew a large audience, well filling the opera house. With Pierre Monteux conducting, a smooth performance was enjoyed, with Geraldine Farrar in the title rôle. Rafaelo Diaz as Nicias gave an acceptable performance, doing some nice singing. Robert Couzinou as Athanaël was heartily received. Perhaps the best bit of singing of the evening was done by Sophie Braslau as the Albine. Raymonde Delannois and Minnie Egener were charming, both personally and vocally, in minor parts, and Queenie Smith and the ballet danced with infinite charm. Due credit should be given the violin soloist in the orchestra, who so beautifully played the "Meditation."

A. T. S.

Winifred Christie in Lancaster

LANCASTER, PA., Jan. 17.—Winifred Christie scored recently when she appeared in recital, giving the last number on the Y. M. C. A. Star Course. Her interpretation of modern French music was especially applauded, with the Hungarian Rhapsody No. 10 of Liszt a close second.

Many changes are taking place in the English music world just now. The appointment of Sydney Nicholson of the Manchester Cathedral to succeed Sir Frederick Bridge at Westminster Abbey was told here some weeks ago, and now the retirement of Dr. Varley Roberts from the post of organist of Magdalen College, Oxford, is announced. Dr. Roberts, now in his seventy-eighth year, had filled the position for thirty-six years. In accepting his resignation the college granted him a pension equal to the salary he has been paid.

* * *

Gave Concerts to 300,000 Fighting Men

Among the series of concerts arranged with special consideration for the fighting men—and women—during the war, the Sunday concerts given at London's Victoria Palace have stood out conspicuously. By Dec. 29, the date on which Sir Alfred Butt discontinued them, ninety-two concerts in this series had been given to 300,000 soldiers, sailors and nurses. And throughout the run of these weekly entertainments not only the members of the orchestra and the personnel of the Victoria Theater, but more than 900 artists as well donated their services.

J. L. H.

MME. GALLI-CURCI IN ALBANY

Prima Donna Has Wildly Enthusiastic Audience for Her Third Recital

ALBANY, N. Y., Jan. 7.—Mme. Galli-Curci drew an audience of 3000 persons to Harmanus Bleeker Hall last night for her recital in the Ben Franklin series, which was her third appearance in Albany. Her program was pleasingly varied. Beginning with a Handel number and "I've Been Roaming," an old English song by Horn, as the first group, the audience was carried by the singer through quaint old songs in English, then to the opera gems and back to more English songs.

In the aria, "Depuis le jour" from "Louise," by Charpentier, Mme. Galli-Curci brought out in their fullness the wonderful flute-like tones, which almost convinced one that a flute was carrying the accompaniment. While each number was given generous applause, "Carnevale di Venezia" brought the audience to the point of cheers. It was followed by her first extra number, "Drink to Me Only with Thine Eyes."

Homer Samuels, her accompanist, was compelled by the singer to share the applause when she sang his songs, "When Chloris Sleeps" and "The Little White Boat."

H.

Tour Virginia Army Camps

Elsie Duffield, soprano, member of the Third Presbyterian Church Quartet of Newark, N. J., and Cora Cook, of the Central Christian Church of New York City, both artist-pupils of Sergei Klibansky, made a tour of the camps and army stations in the Tidewater District of Virginia. Among the camps visited were Camp Eustis, where they stayed for three days; St. Helena, Lambert's Point; Munitions Plant at Julian Creek, Battleship Michigan, Army Bases I and II, Camp Stuart and Waterfront, and the Naval Base at Hampton Roads, where they sang at the hospitals and "Y" huts. Mrs. Judson of Norfolk, Va., was the accompanist.

Fernando Carpi, the tenor of the Metropolitan Opera Company, who has just returned from a successful tour with the Bracale Opera Company in Cuba, will give a song recital at Aeolian Hall on Feb. 17.

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John O'Sullivan

New Irish Tenor of Chicago Opera Ass'n Scores Great Success



Photo by Matzen, Chicago

O'Sullivan as Werther

Romeo and Juliet

Chicago Daily Tribune, Frederick Donaghey

"O'Sullivan was Romeo and sang brilliantly."

Chicago Evening Post, Karleton Hackett

"John O'Sullivan sang about the best I have ever heard him. His voice was firm and came out steadily. It was a good performance, and the public greeted him cordially."

Chicago Evening American, Herman Devries

"O'Sullivan sang Romeo with his usual good taste and style. Mr. O'Sullivan finishes this aria with the final B Flat taken in full voice which obtains a more telling effect."

Chicago Daily Journal, Edward C. Moore

"O'Sullivan, letting go his full force vocally and spiritually, awakened a quick response."

Chicago Herald and Examiner, Henriette Weber

"John O'Sullivan was an ideally romantic Romeo and won thunderous applause."

Monna Vanna

Chicago Evening American, Herman Devries

"O'Sullivan was our latest 'Prinzipal.' Life, energy, animation, youthful ardor are in his dramatic outlining of the rôle and he sang with more than his usual assurance, giving us one of his best performances of the season. He sang beautifully."

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Chicago Daily Journal, Edward C. Moore

"O'Sullivan did by all odds the best singing of his Chicago career. With his own taste for the picturesque, he made the character rather youthful, eager, impulsive, and poetic. It was a fine performance."

Chicago Daily Tribune, Frederick Donaghey

"Mr. O'Sullivan, highly pictorial and in tune, took a definite success from the big crowd."

Chicago Herald and Examiner, Henriette Weber

"O'Sullivan proved anew what a valuable addition he is to the Chicago company, his splendid singing bringing one burst of applause after another. He gave a fine impersonation of Prinzivalle."

Chicago Daily News, Maurice Rosenfeld

"Mr. O'Sullivan gave a very good account of himself in the rôle of Prinzivalle. He sang the music with a fresh and clear vocal quality and with distinction. He advanced the rôle of Prinzivalle with definiteness and with facile dramatic action. His part of the day's work was admirable."

Werther

Maurice Rosenfeld—Chicago Daily News

"Mr. O'Sullivan deserves great credit for his quick adaptability and for his evident operatic gifts. He made an elegant figure as the poet, and sang the music with fine effect and with intelligence. His voice has carrying power, it has ringing top tones, and it has volume. He had much success with the rôle. In the title rôle, he made plausible both the libretto and the music. O'Sullivan is a good looking poet and gives adequate representation to the rôle, both vocally and dramatically."

Frederick Donaghey—Chicago Daily Tribune

"O'Sullivan did well. He put himself adroitly into the picture and the atmosphere. High C is never, seemingly, an episode with him, so clean and effortless is his way with it. And in 'Werther,' as in 'Tell,' his singing was lovely."

Karleton Hackett—Chicago Evening Post

"Mr. O'Sullivan played Werther with dignity and understanding and sang the music excellently."

Samson and Delilah

Henriette Weber—Chicago Herald and Examiner

"John O'Sullivan in this great tenor rôle depicted with telling fidelity the virile virtues that for ages have been associated with this Hebraic Hercules. He was in fine form and showed that Samson is a fine rôle for him, even though it does not show off his high notes to advantage."

Karleton Hackett—Chicago Evening Post

"Mr. O'Sullivan gave a good performance as Samson, and sang the best that he has so far. He pulled the stops wide out last evening and had moments of great vocal power and emotional intensity."

Frederick Donaghey—Chicago Daily Tribune

"Mr. O'Sullivan delivered the best singing of his Chicago stay."

Maurice Rosenfeld—Chicago Daily News

O'SULLIVAN WINS PRAISE

O'Sullivan a Heroic Figure

"His singing was praiseworthy. His voice rang out clearly and with great carrying power. He scored a definite success in this rôle, and disclosed versatile operatic traits. John O'Sullivan was the outstanding feature of last evening's performance. He interpreted the rôle of the prophet with an authoritative style and effective vocal art."

Edward C. Moore—Chicago Daily Journal

"His voice opened out and broadened in a very marked and gratifying manner."



Photo by Matzen, Chicago

O'Sullivan as Samson

TO THE MEMBERS OF THE MUSICAL ALLIANCE

IT is within your power at the present moment to use your influence in the various cities where you have your homes towards promoting a movement which will, with your aid, sweep the country. This movement, which has already started on the Pacific coast in San Francisco, in the North in Milwaukee, in the Middle West in the very progressive and music-loving city of Detroit, and in the East in Syracuse, is the direction of public opinion towards the establishment of musical auditoriums and other allied activities which will create a social center as the best, most vital, most human, most sympathetic expression of the general sentiment that a fitting memorial be erected in every city in honor of the heroic dead who made the supreme sacrifice in the cause of democracy and, indeed, of humanity.

Following the precedent of former years and former times, there is a disposition in many places to build arches, erect monuments, statues, drinking fountains to commemorate the soldier dead. All such emblems, while they may beautify a city and add to its artistic character, belong to a dead past. The present demands something that has a more human touch and that will contribute to the culture and also happiness of the people as the best tribute to those who gave their all for the peace which we now hope to enjoy.

An arch in our days is signally inappropriate. It was erected by the Romans and other ancient peoples to commemorate the victories of a general and to stand as a memorial to the conquered races, which had to pass under the arch as a proof and demonstration that they were slaves, for the arch is nothing but a handsome architectural development of the yoke that held the oxen and under which the conquered people were made to pass, two by two, in token that they henceforth were slaves.

Congratulations on Splendid Work Done

I am pleased to renew my subscription as a member of the Musical Alliance of the United States and congratulate you on the splendid work which this organization has already accomplished in the short space of one year. May the good work go on.

GEORGE HAMLIN.
New York, Dec. 24, 1918.

The First Reasonable and Practical Organization

Hail, at last, to the first reasonable and practical organization to represent music and musicians from xylophone players to leaders of community song!

I have been on the shelf for a year with accident and pneumonia, hence the "Alliance News" of Dec. 16 was my first apprisement of this splendid idea. I hasten to send my membership fee.

I shall be back in the harness in a fortnight, though not as per letterhead. The College of Musical Art is leased to the Indiana College of Music and Fine Arts. I shall teach privately at the altered address.

If there is anything my quarter-century acquaintance with musical conditions and individuals in Indianapolis

might enable me to do for the Alliance, pray command me.

Congratulations on your big idea!
Very cordially,
OLIVER WILLARD PIERCE.
Indianapolis, Ind., Jan. 3, 1919.

Has Already Fully Justified Its Existence

The enclosed check is for renewal of Musical Alliance membership. This organization has already, by its work in opposition to the proposed Congressional legislation for taxes on musical activities, fully justified its existence.

WILLARD PATTON.
Minneapolis, Minn., Dec. 19, 1918.

The Alliance and the Fake Vocal Teachers

My first good New Year's resolution is to apply for membership in the Musical Alliance of the United States. I enclose check.

I was much interested in one of your ideas especially some time back. It was the exposing and banishing of the fake vocal teacher. Now that I am re-established in my native land I hope for a chance to help in such a noble cause.

The erection of a handsome auditorium for large musical activities and other purposes, together with smaller auditoriums for recitals and chamber music, together, perhaps, with a ballroom and a dining hall, is particularly appropriate for the reason that in many of our cities there is no music auditorium suitable for concerts and recitals, with the result that artists, even of the highest standing, have to play in churches or in the halls of the local organizations.

In the movement to break away from the old method of commemorating great events and instead to erect structures of a useful as well as artistic character, the members of the Musical Alliance can lend aid of a most valuable character by taking an active interest in the various societies and committees that are being formed for the purpose of erecting memorials to those who died in the war. They can exercise a large influence. The best proof of the power that they can exert is shown by my own recent experiences in the city of Syracuse.

So I beg to call upon the members of the Alliance to urge them to use their utmost endeavor to direct public sentiment, and especially the opinion of those who are actively engaged in giving expression to the sentiment of appreciation to our soldier boys who died for the cause, that they become active, and through the press and in every other way possible either suggest the most appropriate memorial to be an auditorium for music and also as a center of social life, or support those who have such plans in view.

John C. Freund

President Musical Alliance of the U. S.

It would prevent much unhappiness and misery to thousands of students.

With best wishes for a flourishing and useful year for the society,

W. HENRI ZAY.

New York, Jan. 1, 1919.

What the Alliance Can Do

I enclose \$1 for membership in the new organization. Your purposes are fine and I am in hearty sympathy with you.

The American people are not yet awake to an appreciation of music as a factor in all departments of life. We have depended too much on Europe for our ideas and ideals. We must develop musical art as well as science in America and we are sure to do it in time. It will be done more quickly by an organization like yours than otherwise. Hence, you have my membership and can count on my aid in every way.

FRED K. CONANT.
Waterville, Me., Dec. 25, 1918.

N. J. Corey, Noted Detroiter, Joins

I thought I was a member of the Alliance, but can find no record of ever having committed so sensible an act as to send in my dollar. Here it is, however, though late.

N. J. COREY,
Detroit Orchestral Association.
Detroit, Mich., Dec. 23, 1918.

A Voice from Japan

Through *The Music Trades* I have had the pleasure to read your articles and speeches concerning the Musical Alliance of the United States with great interest. Allow me to express my hearty appreciation of your schemes for the cause of music and humanity. I hope to see your nice and noble schemes fully realized in your country and further wish that your movement will be extended to all parts of the world.

The international alliance will be and must be one of the happy outcomes of the Peace Conference, but I believe that something more than political union must be formed in order to ensure permanent universal brotherhood of man-

kind. In this respect alone the thorough extension of the Musical Alliance will be one of the most important and enduring factors in effecting the eternal peace on earth.

With such thoughts in view, I sincerely wish to be told if you are going to extend your Alliance further and are willing to unite and embrace all individuals and societies of the same purpose in countries outside of the United States, and if you are, what practical steps you are going to take for that purpose. I make bold to make such a question to you, because I am so keenly interested in your schemes.

I firmly believe that I shall be in a position to take part in the realization of something like your Alliance here in Japan and it is for that end that I am looking forward to any means within reach.

If fortunately I should have the honor of a kind reply from you, I shall write you in detail how I have come to think of such a plan and how I intend to realize that end.

Wishing for the success of your efforts and awaiting the favor of an early reply, I am,

Yours most faithfully,
HEIJIRO IWAKI.
Hamamatsu, Japan, Nov. 27, 1918.

Has Substantial Beginnings

Please find enclosed my due fee for 1919.

I note with interest and pride the substantial beginnings of the work of this most praiseworthy organization.

Unbounded success for the coming year is my earnest wish.

FLORA M. SANBORN.
Lawrence, Mass., Jan. 4, 1919.

Keenly Interested

I am so pleased to have the opportunity of joining the ranks of this splendid organization and am keenly interested in its future success.

Am enclosing \$1 as annual dues for membership in the Musical Alliance.

Mrs. J. M. MYERS.
Springfield, Mass., Jan. 8, 1919.



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Philadelphia Orchestra Plays "Eroica" Symphony in Memory of Roosevelt

Thibaud Wins Laurels in Appearance with Stokowski Forces—
Toscha Seidel Acclaimed in First Philadelphia Recital—
Cortot Among Recitalists of Week—Is Ban Off German
Music?

By H. T. CRAVEN

PHILADELPHIA, Jan. 20.—Jacques Thibaud's exquisite artistry profoundly touched the sensibilities of the large audiences which heard him at the Philadelphia Orchestra concerts in the Academy of Music on Friday afternoon and Saturday night. His fervently poetic but never for a moment oversentimentalized playing provoked a demonstration of singularly impressive sincerity.

Suggestion of hectic hysteria was absent from these tributes. The great

French violinist appeals to the mind as well as the heart. His temperamental abhorrence of flash sensationalism militates against thoughtless plaudits.

A master of subtle and subjective beauties, M. Thibaud did not immediately win the due response from those who heard him with Mr. Stokowski's orchestra last season. But, somehow, the worth of his achievement waxed in retrospect until this year full recognition of his genius was established. In warranty of this deserved appreciation was last week's wondrous exhibit of luscious tone, radiant yet utterly unsensational technique, sure

and vital grasp of the content and imaginative significance of the works which he illuminated.

These were of contrasting effectiveness, the Mozart Concerto in E Flat disclosing his serene purity of tone, and the Chausson "Poème" emphasizing his sympathy with the delicacy and mystical charm of the modern French school. Indeed, his reading of the haunting, impalpable melodies of this latter piece was well nigh impeccable. It was particularly that performance which proclaimed his polish, his suavity and unaffected feeling for poetic values.

Mr. Stokowski's program was unusually long, lasting more than two and a half hours, but there were rich compensations in the allurement of every one of his offerings. An ingratiating novelty was the Debussy Nocturne "Sirènes," for which a contingent of sopranos from the Mendelssohn Club, trained by N. Lindsay Norden, had been drafted. The difficult and delicate choral passages were handled with consummate finesse. In combination with the orchestra's tone painting the effect was of fascination commensurate with that which is characteristic of this composer. The more familiar and solely instrumental "Nuages" and "Fêtes" completed the Suite.

An offset to the sobering introspective quality of these impressionistic musical pictures was the sunny Eighth Symphony of Beethoven, delightfully read by the conductor. The finale was a gem of blitheness, while the quaint metronomic gaiety of the Allegretto exerted its unfailing appeal. Throughout the symphony the string choirs were lustrosely lyrical. The minuet suffered slightly from raggedness in the muted horn passages—the sole blemish on a most engrossing performance.

In commemoration of Theodore Roosevelt, the funeral march from the "Eroica" Symphony introduced the regular program. It was played with compelling tragic dignity. During the interpretation virtually the entire audience remained standing.

Alfred Cortot, the superb French pianist, was heard for the first time here in recital numbers at the fifth of the Monday afternoon musicales in the Bellevue-Stratford ballroom last week. His magisterial technique and vivid interpretative gifts were revealed to admirable advantage in Vivaldi's Concerto da Camera, Chopin's Andante Spianato and Polonaise, and in charming numbers by Chabrier, Albeniz, Debussy's "La Cathédrale Engloutie" and Saint-Saëns' "Etude en Forme de Valse."

Povla Frijsch, Danish soprano, was the assisting artist, offering Gretchaninoff's picturesque "La Steppe," Gounod's setting of Goethe's Mignon's Song and Chabrier's amusing "Villanelle des Petits Canards." Marguerite Valentine competently furnish the accompaniments.

Greet Toscha Seidel

Another artist, heretofore heard here only in orchestral programs, made his recital début in Philadelphia when Toscha Seidel delighted the Friends of Music and Art, who manager his concert in the Metropolitan Opera House on Wednesday night. Mr. Seidel is a notably virile young pianist, with a firm technique and a conspicuous talent susceptible to still broader development.

His program included the familiar standby, Tartini's "Devil's Trill," a graceful Minuet by Frederic Hahn of this city, a dainty "Morceau" by Josef Belov of the Philadelphia Orchestra's personnel, a Dvorak-Kreisler "Slavonic Dance," Cartier-Kreisler's "La Chasse," Wieniawski's Concerto in D Minor and Sarasate's "Gypsy Airs." There was notable lyric loveliness in his interpretation of the oft-heard "Romance" of the Wieniawski Concerto.

The Philadelphia Operatic Society's thirty-eighth performance in its twelve years of local activity was given in the Academy on Thursday night and was devoted to "The Bohemian Girl." This naive and tuneful old work, which had had four previous productions by the organization, was sung and acted with

fluency and spirit. Especially commendable was the Arline of Kathryn McGinley, who was attractive in looks and sang the ancient tunes with revivifying eloquence and ease. Kathryn C. Martin proved well suited to the lyrical and histrionic melodramatics of the *Gypsy Queen*, and Paul Volkmann was a thoroughly efficient *Thaddeus*. Charles J. Shuttleworth was a grimly comic *Devilshoof*, Horace R. Hood an excellent *Count*, Eva A. Riter the *Buda*, and Herman T. Bub the *Florestan*.

Wassili Lepes conducted with an authoritative baton. There was a brisk and well-drilled ballet.

The test of Philadelphia's attitude toward Wagnerian music will come this week when Walter Damrosch, leading the New York Symphony Orchestra, will lift the blockade with the "Lohengrin" Prelude, the Apprentices' Dance from "Die Meistersinger"; an excerpt from "Parsifal" and the "Forest Murmurs," at his concert in the Academy on Wednesday night.

HERE IS A NOTICE WORTHREADING!

Philadelphia Public Ledger, Jan. 12th, 1919.

THELMA GIVEN PLAYS AT THE ACADEMY

Another Remarkable Pupil of
Auer Makes Philadelphia Debut With Pronounced Success

PROGRAM:

Chaconne	Vitali
Concerto, E minor	Jules Comus
Russian Romance	Kryjanowsky
Larghetto	Weber
Mazurka	Tor-Aulin
In a Boat	Debussy
Tango	Albanez-Elman
Two Norwegian Dances	Halvorsen

Thelma Given is a phenomenon—one of the violinists not to be accounted for by any course of training, even at the hands of a teacher so necromantic as Leopold Auer. A graceful stripling of a maid attired in black with a lace collar, her raven tresses bobbed, the large audience she faced at the Academy yesterday afternoon was not prepared for a personality so ardent and so forceful as that to which her violin gave soulful expression.

For her temperament burns and soars as though it must find a skyward outlet. Though her face is immobile and reposeful as she plays, her being is not, and, like a Maenad whom the divine fire possesses, she pushes the violin to the very bounds of its capacity to make it say what she would have it say. One feels first of all the impetuous drive and fire and mettle of her playing. There is not a measure that is mechanical or perfunctory. She might like to lead a cavalry charge—she might like to redeem Russia—but she plays the violin, and into the playing she releases her racial consciousness, and there she finds the wings of aspiration.

The tone is robust and fluent as a river, and free as starlight, though not so cold. The performance in all its technical as in its temperamental aspects seems to come by nature inborn and not by art acquired. The abstruse and difficult concerto by Jules Comus, in a single extended movement, brought forward in the cadenza, the unsupported song of the instrument in a lovely fashion. What a bird-song trill that was at the end of the "Mazurka!" The "Russian Romance" was invested with poetic glamour. So was everything else that Miss Given offered. She is, in a word, a wonder. L. T. Grunberg supplied an adequate and conscientious accompaniment.

F. L. W.

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SLEUTHS ON HAND AS PHILHARMONIC PERFORMS WAGNER

But Detective Detail Finds Little to Do When Threatened Demonstration Fails to Materialize—Rachmaninoff Vociferously Applauded as His "Isle of the Dead" Tone Poem Is Presented Under Stransky's Baton

New York Philharmonic Orchestra, Conductor, Josef Stransky. Concert, Carnegie Hall, Evening, Jan. 16. The Program:

Symphony No. 2, in D Major, Beethoven; Tone Poem, "The Isle of the Dead," Rachmaninoff; "Sounds of the Forest" from "Siegfried," Introduction to Act III from "Tristan and Isolde," Overture to "Tannhäuser," Wagner.

Demonstrations were billed for the Philharmonic concert on Thursday evening of last week and demonstrations took place—at least two of them. Not altogether of the kind anticipated, though. A notable one occurred at the close of Rachmaninoff's murky tone poem, "The Isle of the Dead," when the composer again and again bowed low from a first tier box in response to a prolonged whirlwind of applause. Another, still more remarkable because fuller of a *vox populi* spirit and meaning, succeeded the thrillingly beautiful performance of the "Tannhäuser" Over-

ture that wound up the joys of the night. There was an outpouring of spontaneous delight to have stirred to the foundation timbers the most anemic soul! And oh! the eloquence of it all!

Central office detectives were posted outside of Carnegie Hall. Four more listened to the golden filigreed strains of the "Forest Weavings" from the rear of the parquet. Then they left, satisfied apparently, that the ceremonies could proceed without their professional assistance. Why these precautions? Merely because three Wagner numbers had been scheduled and the fact agitated the American Defense Society, which telephoned admonishments to Felix Leifels a few days before the concert. There were polite threats to "demonstrate," whence it ultimately came that a quartet of sleuths heard at least five minutes of good music. Of course, nothing came of the whole silly business, except, perhaps, an intensified enthusiasm that manifested itself in deafening plaudits and cheers. These ardently awaited disturbances which never materialize are beginning to grow very tiresome. What is it that always gives these combustible "demonstrators" such cold feet at the psychological moment? Does the realization suddenly strike them that the music of Richard Wagner has about as much to do with the crimes of the Hun as the Kaiser's new beard with the heavenly constellations?

Mr. Stransky seldom has presented the "Tannhäuser" music with such overpowering effect and forcefully contrived climax. He rose likewise to heights of somber and poignant dramatic expression in Mr. Rachmaninoff's music which, while now familiar here, has never before been greeted with such popular acclaim—not even when the composer himself first conducted it here nearly ten years ago. The work wears. Not memorable or strikingly distinguished in thematic basis and, in addition, overlong and even redundant, its fundamental nobility of conception and its sincerity are keeping the breath of life in its massive, imposing frame. For one thing, it has never been so well performed here as last week.

Totally different was the vein in which the evening opened. Beethoven's

Second Symphony achieved a reading in every detail distinguished, plastic, imaginative and alive with the very substance of the composer's thought. Too little is heard of this symphony, which, like the Fourth, has borne heavily the effect of the others' greatness and strength. Yet where was Beethoven sweeter and purer in spirit than in the *Larghetto* of this youthful utterance?

H. F. P.

New York Philharmonic Orchestra, Conductor, Josef Stransky. Concert, Carnegie Hall, Afternoon, Jan. 19. The Program:

"Elegie" from Suite, Op. 55; Symphony No. 6, in B Minor, "Pathétique," Tchaikovsky; Symphonic Poem, "Tasso"; Epilogue, "Le triomphe funèbre du Tasse"; Hungarian Rhapsody, No. 2, Liszt.

The "Pathétique" and the "Tasso" suffice of themselves to crowd any Philharmonic concert. In conjunction they more than sell it out. Last Sunday afternoon the standing room placard had to be hoisted into its very customary nook in the lobby and scores anxious to buy seats availed themselves with the best grace possible of the only alternative privilege. The auditorium was uncomfortably crowded and the never-too-exhilarating Carnegie Hall atmosphere miserably stuffy. None of which diminished in the slightest the applaudive enthusiasm. The orchestra did not play the Tchaikovsky or the Liszt music any better than ordinarily. But it played it as well and higher praise is not on the market. Be as mellow and seasoned a concert-goer as you will, you cannot escape something of the sensitive spinal chill when the Philharmonic peals forth that gorgeous "Tasso" peroration—not even if you have heard Mr. Stransky do it twenty times before. In those measures Liszt sang with the voice of sublimity itself.

Mr. Stransky did well to revive the

somber sequel of this tone poem, "Le triomphe funèbre du Tasse." One hears it much too seldom. Liszt wrote letters about it to Leopold Damrosch, who first played it here. From this correspondence it appears that the mourning ode came to his mind "in the street of Tasso's lament and triumph in which he often walked on the way to his residence on the Monte Mario" in Rome. It is shorter and simpler in structure than "Tasso," but noble in mood and contained in expression. The touch of lofty dignity rests on the musical intimations of funereal pageantry, but mitigates nothing of the bitter irony and dumb woe of futile apotheosis. Liszt's employment of a heart-broken fragment of the characteristic Tasso theme out of the earlier tone poem lends an unapproachable pathos to the work.

A change in the program was necessitated by the loss in the mail of Tchaikovsky's "Voyevode" Overture. Instead the "Elegie" from the Third Suite was played.

H. F. P.

Blanche Da Costa to Tour Middle West

After an eight weeks' season with the Society of American Singers in opéra comique at the Park Theater, Blanche Da Costa is to leave for a four weeks' tour of the Middle West in February. Miss Da Costa is to appear in Carnegie Hall on Jan. 27 with the New York Banks' Glee Club. On March 13 she will be soloist of the Singers' Club of Cleveland. The soprano has been engaged for the music festival to be held in Lockport, N. Y., next September.

Activities of the Tollesen Trio

The Tollesen Trio on Tuesday night, Jan. 22, played in Bristol, Va., and the following evening in Hendersonville, N. C. On Sunday afternoon, Jan. 19, they gave a concert at the Aurora Grata Cathedral of Brooklyn, under the auspices of the Scottish Rite Masonic bodies of Brooklyn.

A. T. S.

The well-known New York vocal instructor, Frank Dossert, is using in his teaching "Values," "If" and "A Song for You," by Frederick W. Vanderpool.

Arthur MIDDLETON Baritone

"If there is his equal as an oratorio singer in America today, I have not heard him or her."

—Edw. C. Moore in Chicago Daily Journal, Dec. 30, 1918.

HIS REMARKABLE SUCCESS IN NEW YORK AND CHICAGO CHRONICLED IN PRESS OF BOTH CITIES

WITH CHICAGO APOLLO CLUB

CHICAGO DAILY JOURNAL (Edw. C. Moore), Dec. 30, 1918—

Arthur Middleton far outshone the other three soloists. If there is his equal as an oratorio singer in America today, I have not heard him or her. He has one of the world's finest voices, he knows his subject and he has the oratorio manner, which with him is a big and vital thing. It has enormous dignity; it also has enormous fire and power. He is another expert in the use of the English language, and when the English language is combined with his fine, warm voice, it aroused the hope, regularly dashed to earth, that some day an assault on the use of foreign tongues may not be so futile as it has been in the past. Middleton is the best of the missionaries, for he proves many times in the course of each season that English in song is a beautiful and an expressive language.

CHICAGO EVENING AMERICAN (Herman Devries), Dec. 30, 1918—

Arthur Middleton, an oratorio singer who may be taken as a model, gave a masterly vocal interpretation illuminated by an intelligent and forceful reading of his lines. Mr. Middleton has achieved greatness in this branch of musical art. He possesses all the elements that make for perfection in oratorio singing, the genuine oratorio style of the red-blooded type, clarity of enunciation, an interesting manner of shading, an impeccable technic—in brief, his success was a stirring tribute to his remarkable talents.

CHICAGO HERALD AND EXAMINER (Henriette Weber), Dec. 30, 1918—

Arthur Middleton sang the bass rôle as only he can sing it with the authority, the satisfying finish of phrase, the clearness of enunciation that should be a model for other singers. His splendid voice, used with telling effect, achieved its highest range of accomplishment in the "Why Do the Nations Rage?" which was thrilling in its dramatic fervor and technical fluency.

CHICAGO EVENING POST (Karleton Hackett), Dec. 30, 1918—

Arthur Middleton gave out the bass soli with a power both of voice and of interpretative force that was in the spirit of the oratorio tradition.

CHICAGO DAILY NEWS (Maurice Rosenfeld), Dec. 30, 1918—

Of the soloists, Arthur Middleton's preeminence as a singer came to the foremost strongly in his soli. He is justly celebrated in oratorio and concert work.

CHICAGO TRIBUNE (Frederick Donaghey), Dec. 30, 1918—

Nobody else we know is so good a basso in oratorio as Mr. Middleton; and he is the perfect singer of Handel when "The Messiah" is his conveyance.

WITH NEW YORK ORATORIO SOCIETY

NEW YORK SUN (W. J. Henderson), Dec. 28, 1918—

Mr. Middleton deserves a word of special commendation for the admirable management of his voice and the clarity of his pronunciation.

NEW YORK HERALD (Reginald de Koven), Dec. 28, 1918—

Mr. Middleton, too, with his smooth and sonorous bass, gave due effect to all his music.

NEW YORK EVENING JOURNAL (Irving Weil), Dec. 28, 1918—

Of the solo singers, the only one to approach the grand style of oratorio was Mr. Middleton, who held an authoritative and an intelligent account of the text behind the massive powers of his voice.

NEW YORK TIMES (James Gibbons Huneker), Dec. 28, 1918—

Arthur Middleton, baritone, sang with an ease and dignity that aroused enthusiasm.

NEW YORK EVENING WORLD (Sylvester Rawling), Dec. 28, 1918—

Arthur Middleton was the bass, always sure and sonorous, and especially effective in "Why do the Nations?"

NEW YORK EVENING SUN (G. W. Gabriel), Dec. 28, 1918—

Arthur Middleton's rich voice took the honors.

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New York

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New York, January 25, 1919

SOLDIERS' MEMORIALS

A movement has been started in this country to express the nation-wide desire to erect memorials in the various cities to those who made the supreme sacrifice. This movement has already taken shape in San Francisco, Milwaukee, and quite recently in Syracuse, N. Y., in the form of a large music auditorium which shall also include smaller halls for recitals and chamber music, studios for musicians and teachers, also a ballroom and rooms in which dinners and entertainments can be given, thus creating not only a temple of music but a social center, which is much needed, as in a great many cities there are no suitable auditoriums and many of the leading artists have to give their recitals in churches and in the halls of the various local organizations.

A few days ago the editor of MUSICAL AMERICA and president of the Musical Alliance was in Syracuse, where in the course of three days he delivered some seven addresses to musically interested people, business men, students, besides speaking at a mass meeting at the University.

Perhaps his most important address was that delivered before the Chamber of Commerce, where he showed the value of music not only to the individual business man in his home, but what it could mean when introduced into our industrial plants, where the labor was becoming more and more monotonous all the time, through the invention of labor-saving devices.

The particular point that he made was that no more fitting memorial could be given to those who had died for the cause than such a plant as he suggested. The day of triumphal arches, statues, fountains, belonged to the past. Our time demands that which is vital, that which gives service, that which is distinctly human in its touch and in its appeal.

What could be more suitable as a beautiful, spiritual tribute to those who died than a temple devoted to music and to all those social functions that bring us together, old and young, of all classes, in the joy and the happiness that come with peace?

WANTED: QUICK ACTION

At the time when it was believed that the proposed 20 per cent tax on admissions to concert and operatic performances, a war-time measure, had been definitely shelved as a result of the nation-wide protest made against it, the disquieting news comes from Washington that this menacing provision in the revenue bill has been ratified by the committees of both the House and the Senate.

Viewed purely as a means of producing revenue the 20 per cent tax will yield a comparatively small amount for the Government. Its effect, however, on the whole business of giving music will be disastrous. The musical life of the United States has suffered cruelly

from the influenza epidemic. The placing of this new tax on the rank and file of music patrons now means an additional burden—a needless burden; a burden so purposeless and so dangerous in its effect that every legitimate means should be employed immediately to stop it.

For the second time MUSICAL AMERICA calls upon concert managers, patrons of music and others who have the best interests of our musical life at heart to communicate immediately with their representatives in Congress to halt this senseless legislation. There remain a few days to register the sentiment of the public. Let it be done in emphatic words. If this destructive measure becomes a law it will be because the musical public of the United States does not arise to the occasion now and make itself felt.

HAIL, O. H.!

The years melt apace. How little a while it seems since the Metropolitan fettered and manacled Oscar with a compact that kept him effectually outside the fat demesnes of opera until 1920. That date sounded remote then. The long vistas of the interim invited the perturbed soul of the old institution to peace, unharassed by further necessity of competitive effort, secure in the assurance of its solitary grandeur. Well may it have sunk back in its steam-heated cavern with the comfortable sentiment of *Fafner*: "Let me slumber." Slumber could not follow immediately the alarms of battle, but the prospective length of the armistice did finally induce it.

Well, the stars have progressed in their courses and the years fled on wings. Oscar still lives and flourishes. That unfaltering spirit burns with all its old fire and seethes with enterprise of happy augury. That magnificently creative mind has projected schemes ripe for execution. Jealous inhibition draws to its end. Hammerstein polishes his shield and buckler once more to take the lists and do combat in the name of vital operatic art. But yet a brief space and progressive music-lovers will be gladdened by the sight of a doughty champion in the full panoply of valiant warfare.

Oscar will find much work for his biting falchion—many dragons to slay, many obstacles to rend asunder. Trust him to do it. He is indomitable. He is American and runs true to type. He will clear weed-grown highways and freshen a sultry and mephitic atmosphere. He will bring us the new, not the old regilded. Such he made his erstwhile mission and in the process struck a blow for musical awakening in this country that none have surpassed in extent and trenchancy. Hail, O. H., thy second coming!

The National Association of Musical Managers is this week justifying its existence in noteworthy fashion.

Next week, after the twenty per cent tax on musical admissions is passed, it will be too late to hold indignation meetings. Hold them now.

Music, the theater and murderous weapons are the only items that have not enjoyed a reduction in taxation. Does this show what our legislators think about music?

Public sentiment has little value if it isn't communicated to the men who frame our laws. Make yourself a committee of one. Telegraph to your Senators and Congressmen and tell them what you think about a twenty per cent tax on admissions to musical performances.

There aren't any theaters or concert auditoriums in Scotland Neck, N. C., the home of the author of the twenty per cent tax on admissions. However, the wires are open. Tell Congressman Claude Kitchin, Washington, D. C., what the twenty per cent tax will do to music in your home town.

TO OUR ADVERTISERS

During the last four years, that is, during the war period, the cost of producing periodicals has virtually doubled. During this period, while some industries, notably those connected with the manufacture of munitions and other war products, have been exceedingly successful, the periodical industry has suffered, being also burdened by the zone rate of postage imposed by our present Congress.

In view of this condition, the publishers are compelled to raise their advertising rates 25 per cent, which raise, however, will not go into effect until March 1, 1919.

THE MUSICAL AMERICA CO.

PERSONALITIES



He May Be Reading the Memoirs of an Impresario

To be the head and front of a new operatic scheme is enough to fill most men's souls with gloom, but George Hamlin, the American tenor, who has recently announced such an intention, is not easily so influenced. Judging from his expression, when he was caught reading in his New York home recently, all is peace and harmony.

Fernald—C. B. Fernald, author of "The Cat and the Cherub," from which "L'Oracolo," the opera, was taken, has written a new play, "Three for Diana."

Ysaye—One of Ysaye's sons, Gabriel, is now assistant concertmaster of the Cincinnati Symphony Orchestra, of which the great violinist is conductor.

Hugo—The arrival is announced of a son to John Adam Hugo, composer. Mr. Hugo's opera, "The Temple Dancer," has been accepted for production by the Metropolitan Opera Company this winter.

Nevin—The widow of the American composer, Ethelbert Nevin, has been deeply interested during the war in many war charities. Her daughter, Doris Nevin, has been in France doing canteen work.

Ganz—Apropos of his experience with an inquisitive reporter, it is told that Rudolph Ganz was asked: "Why do you play two Liszt concertos in one concert?" Ganz regarded the questioner gently. "Because," he replied, "because Liszt did not write three."

Hofmann—Josef Hofmann played recently for an hour for the members of the Thursday Evening Club, an organization of prominent New Yorkers who have met monthly each winter season at the homes of members for more than thirty years.

Leginska—The latest ambition of the little English pianist, according to a recent interview, is to compose an opera. Ernest Bloch, with whom she worked last summer, is reported to have said "that she was growing more modern than himself in her compositions."

Micheau—Mlle. Simone Micheau, now visiting in this country, was first violinist of the Society of Women Professors and Composers in Paris, the members of which are required to be prize holders of the French Conservatory.

Ornstein—The brother of Leo Ornstein, the pianist, who before enlisting was a surgeon in the employ of the city of New York, has been in charge of the water supply of one of the most important camps in France. Monja Ornstein holds the rank of lieutenant.

Schumann-Heink—Between the acts at a performance of the Chicago Opera: Lady scanning the names emblazoned around the stage opening, "Berlioz, Mozart, Beethoven, Schumann," she read. Turning to her companion, she suggested, "I suppose they left off the 'Heink' because there wasn't room for it."

Galli-Curci—In cheerfully jubilant phrase, the Chicago Tribune remarks, apropos of the famous coloratura's appearance in "Linda di Chamounix" instead of "Dinorah," that "as far as they were concerned she might have sung in 'Götterdämmerung' so long as she didn't overlook the roulades that Wagner overlooked when he penned the score."

Kellogg—"Democracy," a poem by William Mill Butler, set to music by Carrie Jacobs-Bond, has been sung in public by Edna Kellogg. Miss Kellogg has sung with the Bracale Opera Company and the Minneapolis Symphony Orchestra, and is engaged to sing with the Chicago Opera Company. She is a relative of Anna Fitzsimons.

Hilliam—Lieut. B. C. Hilliam's patriotic song, "Freedom for All, Forever!" has been sung widely during the last few months. An illustration of its appeal to our troops was recently given when Dr. Ervin Wheaton Reed, who has taught many of the units of army nurses to sing before sailing for France, told of a letter he had received from a nurse in one of these units. The nurse wrote Dr. Reed that she was walking through one of the wards of a base hospital in France singing the Hilliam song, when one of the soldiers asked her what it was. She told him, and he insisted on her singing it all through for him and his fellows. After she did they liked it so much that they made her stay and teach them the melody and the words so that they could have it "in their repertoire."



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

Another Episode in the History of the New Musical Republic

SCENE: Cabinet Room of the Presidential Palace. A long, rectangular mahogany table in center; two dozen piano stools are grouped about the table.

As the curtain rises a score of long-locked gentlemen are entering the chamber.

PRESIDENT MINUETTSKI (seating himself in the throne chair at the head of the table): Gentlemen, I will have the honor of calling the first meeting of my newly appointed Cabinet. The session is now open. (*Raps on table with his baton*)

CABINET MEMBER (seated opposite President, absent-mindedly muttering): He's rapping two-sixteenths—

HIS NEIGHBOR: You are wrong, sir, he rapped five-eighths, so (*illustrates*).

CABINET MEMBER (acidly): My ears, sir, tell me two-sixteenths, and—

HIS NEIGHBOR (somewhat excitedly): And my ears, sir—trained not (*sweetly*) in Wien, but in Warsaw—

PRESIDENT MINUETTSKI (sharply): Order, order in the room, gentlemen! I will now call on Mr. Slarewski, our Minister of Finance and Industries, for his first report with recommendations.

SLAREWSKI: Your Virtuosity and fellow Cabinet members, I need not say how honored I feel to be able to stand before you in my new official robes. My appointment (*feelingly*) came altogether unexpectedly. I was playing my flute in the Posene Opera orchestra when the call came. Your Virtuosity (*overcome with his emotion*), I thank you!

PRESIDENT: A mere nothing, my dear fellow.

SLAREWSKI: I will make my report as Minister of Finance and Industries. For years I have been making a profound study of the possibilities of the flute. We flautists have too long been musical outcasts! We are laughed at because we demand that our instrument be given the same recognition as the violin and the 'cello, we are not permitted to give recitals, we are made slaves of a miserable foreign system! Gentlemen, in the name of our new republic, in the name of holy patriotism, I propose that we abolish this Boehm system and establish our own, our national school of flute playing!

OMNES: Hear! Hear! A national system! Hoorah for the new republic!

PRESIDENT: Slarewski, I am proud of you. Rest assured that your masterly report shall be favorably acted upon. Now I will call for the report of Mr. Tawski, our Minister of Food, Fuel and Transportation.

TAWSKI: I will come to the point at once. I believe in brevity. Twenty-two years as tympanist in the leading symphonies of the Continent, not to mention my long engagement in the best orchestras of New York and Boston, have made me realize the value of time. Gentlemen, you have listened with deep interest to the story of the flute player. Now, gentlemen, while we feel sorry for such persons, we all know that they have something wrong here (*tapping head*), otherwise they wouldn't study the ridiculous instrument in the first place (*general laughter*)—

SLAREWSKI (enraged): Sir! Sir!

COSIMA AND RICHARD

Some Day All the Secrets of the "Prison House" Will Be Revealed

[James Gibbons Huneker in "The Times"]

Unhappy with the intellectual but irascible Von Bülow, Cosima was happy with her Richard. If there were quarrels they were fought behind closed doors. She was not beautiful like her sister Blandine, but she had more brains. Anton Rubinstein loved her; Nietzsche's last recorded writing before his mental eclipse at Turin, 1889, was a passionate phrase meant for her. He was closely allied with the Wagners at Triebschen, and had corrected the proofs of Richard's Autobiography, a garbled version of which has been published with the blue pencil of Baireuth writ large on every page. Some day all the secrets of that prison-house will be divulged. Nietzsche surmised much, and many guesses have furnished stuff for romantic commentators. Romance of the most lurid pattern has enveloped the Liszt Wagner-von Bülow-d'Agout group. And the greatest influence in Wagner's career was not Cosima, but Mathilde Wesendonck, to whom we owe the genesis of that lyric masterpiece among masterpieces, "Tristan and Isolde." For her spiritual collaboration with Wagner, Mathilde was never forgiven by Cosima—after all, a real woman.

Worcester Hears Work of Local Composer Given at "Liberty Sing"

WORCESTER, MASS., Jan. 13.—"The Trumpet Call of Duty," a stirring song composed by Eben Francis Thompson of this city, was sung for the first time last night at the "Liberty Sing" directed in Plymouth Congregational Church. The verses were sung as a solo by Joshua V. Hargraves, tenor, a member of the church quartet, and the great congre-

You noisy drum beater! You—

PRESIDENT: Order, gentlemen! Remember this is an important meeting in our history!

TAWSKI: I will ignore the interruption of the flute-blown creature. Pooh! We tympanists have been too long the subject of persecution—insultingly ignored by the recital managers, deliberately seated in the very rear of the orchestra! We will never have our full rights until the public sees us and can judge our art as it judges the string players. I ask, in the glorious name of our republic, gentlemen, that legislation be enacted making it obligatory for every orchestra leader to double immediately the number of tympanists and to have them placed in the first row of the orchestra!

PRESIDENT: Tawska, I am touched by the conscientious thoroughness and devotion with which you have made your report. Be assured, your tympani law shall be enacted. We will now hear the report of Mr. Arawski, Minister of Public Health and Agriculture.

SEVERAL VOICES: He slipped away a little while ago, said he had to give a couple of lessons right away.

PRESIDENT (vexed): That's what I get for appointing a singing teacher a member of my Cabinet. Well, never mind, I give the portfolio to Ratski.

gation of many hundred voices joined in the chorus. Another most effective number was Roma's "Ring Out, Sweet Bells of Peace," sung by A. J. Harpin, basso, and director of the "sing." Nearly 2500 high school pupils, their parents and others interested took part in the Sunday community "sing" directed at Poli's Theater last night. The occasion was one of the most enthusiastic yet conducted in Worcester, the appearance of J. Edward Bouvier as song leader being doubly appreciated because Mr. Bouvier has been away from the city for several months.

T. C. L.

HEAR NEW DICKINSON WORK

Gifted Organist Plays Symphony Written for Dedication of Brick Church Organ

Clarence Dickinson, the gifted American organist, gave the first playing of his new symphony, "The Storm King," at the dedication services of the new organ in the Brick Presbyterian Church on Thursday evening, Jan. 16. Three movements from the number were played, giving ample evidence of Mr. Dickinson's fine musicianship and poetic thought. The symphony was written especially for the dedication services, and will without doubt take its place as one of the important new contributions to organ literature.

In the program presented, which included works of J. Sebastian Bach, Stravinsky, Pietro Yon, Saint-Saëns, Lemare and Couperin, Mr. Dickinson had the assistance of the Brick Church choir, with Inez Barbour, soprano; Rose Bryant, contralto; Lambert Murphy, tenor, and Frank Croxton, bass, as soloists.

Special Car Takes Lydia Locke to Palm Beach for Three Months

Lydia Locke, American coloratura soprano, left New York on Sunday, Jan. 5, in her special car for Palm Beach, Fla., where she will remain for three months. Miss Locke was obliged to cancel her engagements on account of illness, having had two attacks of influenza, from which she has recovered. With her goes her vocal teacher from Milan, Mme. Norri-Baj, with whom she is studying. The singer expects to do some hunting in western Florida this month on the estates of Glenn Curtis, the celebrated aeroplane man. In April Miss Locke will return to New York and resume her professional activity.

Vanderpool Songs Presented at Concert

Mrs. Charlotte Smith Mann recently presented in recital Frederick W. Vanderpool, composer, assisted by her pupil, Alice Needles Lippincott, mezzo-soprano, and Ruth Sexton, pianist, pupil of Gustave Becker. The first part of the program presented two groups of modern piano works, played by Miss Sexton, and a group of songs by Lehman, Woodman and Sullivan, sung by Miss Lippincott. The second part of the program was devoted to songs by Mr. Vanderpool, sung by Miss Lippincott, with the composer at the piano. The numbers given were "If," "Love and Roses," "Design," "Ev'ry Little Nail," "Values" and "My Little Sunflower." Charles Howes Embler ably accompanied the first part of the program.

Ratski, I want to give you another appointment. I have always admired your saxophone—

RATSKI (dancing in his indignation): Sir, I am an oboist!! A graduate of the Conservatoire, ten years with the Opera, five years in Brussels, six years, nine months with—

PRESIDENT: Quiet, my dear Ratski, I didn't mean to hurt you. I know that you are an artist of the first rank—

RATSKI: I prove to you here what Ratski, oboe, can do. (*Plunges hand into back and pulls out his instrument.*)

RATSKI (still excited): I shall prove if I am what I say. (*Sounds A.*)

(Tumult in Cabinet room. Tawska draws flute from his sleeve; another fumbles in coat and produces a bassoon; others run outside room a moment and return with their instruments.)

PRESIDENT: Gentlemen, the cabinet meeting is adjourned for rehearsals. (*Touches button and a grand is wheeled in.*) First, if you don't mind, we'll run over my new Concerto (*distributes parts*).

TAWSKI (biting Slarewski, the flute-player, on his ear): Don't crowd me! From now on the tympani are seated at the front!

(As the rehearsal begins the curtain falls.)

BEGIN YEAR WITH MUSIC

Rochester Hears Mme. Alda, Rafaelo Diaz and Paris Orchestra in Opening Days of 1919

ROCHESTER, N. Y., Jan. 11.—Frances Alda, soprano, and Rafaelo Diaz, tenor, made their long-deferred visit to Rochester on the evening of Jan. 1, giving a wonderfully attractive concert at Convention Hall, under the local auspices of James E. Furlong. The hall was crowded with an appreciative audience, which insisted on many recalls for both artists. Mme. Alda was accompanied at the piano by Erin Ballard, who supported the singer with ardor and efficiency; Mr. Diaz had for his co-artist Raymond Wilson, who also opened the program with two piano numbers, given with ease and delicacy.

The following night, Jan. 2, Rochester music-lovers were given the opportunity to hear the Paris Conservatory Orchestra, and they expressed their appreciation by packing Convention Hall and giving the orchestra a veritable ovation. The conductor, André Messager, proved a most interesting figure, and so also was the charming pianist, Magdeleine Brard, who looked extremely youthful and played exquisitely. The concert was given here under the auspices of the Rochester Chamber of Commerce.

M. E. W.

New York Hippodrome Orchestra Is All-American

In assembling an all-American orchestra recently for the gala concert of the American Defense Society the New York Hippodrome itself played a conspicuous part. The big playhouse was able to supply a large number of the musicians for this special occasion, as its orchestra is practically all-American in its personnel, with more than two-thirds of its fifty-five members native born. A. J. Garing, leader of the Hippodrome Orchestra, is an American of many generations' standing and is an enthusiastic supporter of the American musician, although for many years his foreign competitors have held the field in New York restaurants and theaters.

Pleases in Program of American Songs

PITTSBURGH, PA., Jan. 12.—A program of American songs was recently presented by Mary Cunningham of this city, who gave genuine pleasure in "An Evening Song," "The Fir Tree" and "Little Wild Rose," by Adolph M. Foester; "Allah," by A. Walter Kramer, and "Oh, Dusky Night," by Ernest R. Kroeger.

Berlin Reports That Julia Culp May Sing in United States Next Season

A wireless from Berlin, dated Jan. 10, says the *Lokal-Anzeiger* announces that Julia Culp has just been offered an engagement in New York next season in a telegram reaching here via Holland. Miss Culp first sang here on Jan. 10, 1913, and made tours annually thereafter till America entered the war. Though born in Holland, she is married to a German and makes her home in Berlin. She sang with symphony orchestras throughout America and gave recitals of German lieder.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 51
REGINALD
DEKOVEN

REGINALD DE KOVEN, composer and critic, born in Middleton, Conn., April 3, 1861. Educated in Europe, beginning graduated from Oxford University.

He studied in early years with Speidel at Stuttgart, and later with Lebert, Pruckner and Hauff; studied singing with Vannuncini in Florence; composition with Genée and Delibes. His first successful operetta was "The Begum," produced by the McCaul Opera Company in Philadelphia in 1887. The most popular of his operettas was "Robin Hood," which was first produced in Chicago by the Bostonians in 1890, and which is still popular after

thousands of performances. Others among his numerous operettas are "Red Feather," "Don Quixote," "Rob Roy," "The Highwayman," "Wedding Trip," "Golden Butterfly," "The Knickerbockers," "Maid Marian," "The Mandarin," "Three Dragoons," etc., besides five operettas in manuscript. Mr. de Koven also wrote the grand opera "The Canterbury Pilgrims," to the libretto of Percy Mackaye, and this was given its première at the Metropolitan Opera House in March, 1917. Among Mr. de Koven's compositions are some 400 songs, piano pieces and an orchestral suite, and other works in MSS. Has held post of music critic and editor of Chicago *Evening Post*, 1889-1890; New York *World*, 1891-97, 1907-12; *Journal*, 1898-1900; *Harper's Weekly*, 1905-07. Is at present music critic of New York *Herald*. Contributor to *North American Review*, *Century*, etc. Member of the National Academy of Arts and Letters, and received honorary degree of Doctor of Music from Racine College. Member of most prominent New York clubs. Married Anna Farwell in 1884 and has one daughter.



Reginald De Koven

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the sender cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Takes Issue with Mephisto on Artistic Morality

To the Editor of MUSICAL AMERICA:

As a musician and an admirer and subscriber of MUSICAL AMERICA, I desire to take issue with Mephisto through the magazine's own pages. In his "Musings" of Jan. 4 he endeavors to cast a soft light on the frailties of certain men of genius, and in so doing has unconsciously opened a pitfall for the coming generation of artists. Here is what he says: "I think that we shall find that there is another cause for the apparent sex abnormalities among the distinguished ones, which takes them out of that which is vulgar, sensual and banal. The composer, the painter, the sculptor, by the very nature of his work, is in search of an ideal."

Why excuse sensuality? Why not see it in all the nakedness of its ugliness and vulgarity? "Seeking a soul mate," as Mephisto puts it, is the cry of every sensualist whose whimsical passion bids him find a "soul mate" at any cost, be it the ruthless destruction of homes or through the open door of the divorce court. What leads the burglar to theft and perchance to murder? Is it not the desire to possess what seems to his blunted sense to promise a betterment of his condition? Is the sensuality of a Wagner or a Liszt any different from that of the man in the street? Could not the apologist condone the frailties of the latter, barren as they are by the high powers of genius, more reasonably than those of the former? When a composer, a painter or a sculptor grovels in

sensuality, he is not "seeking an ideal"; he is deserting it.

When the wings of a genius are dragged in the mire of impurity, he can no longer soar in the pure ether of idealism but must fall to the level of the sensualist. Friedrich Nietzsche, in "The Case of Wagner," which was written in Turin in 1888 and in which, even at that early date, the downfall of Germany was prophesied, said, "How intimately related to the entire European decadence must Wagner be when he is not recognized as a decadent!"

Can we afford to condone immorality at the expense of the morality of America's coming artists? America is unique in that her high standard of morality and her lofty ideals exceed those of any other nation in the world. Purity is the foundation on which civilization stands and without which it must fall. Never in the history of the world has the standard of morals, the call for higher ideals, been so insistent as now. The still, small voice of "the world's great Way-shower" who condemned impurity in thought as equivalent to an overt act, is speaking to the inner consciousness of all mankind; it cannot be hushed. The music, sculpture and painting of the future will spring from higher ideals, the ideals of true Americanism, which have their foundation in purity of thought. The world will accept nothing less.

While the battle-fields of Europe are still red with American blood, let us lift to the highest heavens a banner crimsoned with that sacrificial flood, and on it let us inscribe the name of that for which our men have died—Principle.

A SUBSCRIBER.
Portland, Ore., Jan. 14.

Appreciation from M. Messager

To the Editor of MUSICAL AMERICA:

I have received the copy of MUSICAL AMERICA, for which I thank you.

I shall preserve it as a testimonial of the so sympathetic welcome the orchestra of the Society of the Concerts of the Conservatoire received here and on our

entire tour through the United States. It will remain an unforgettable souvenir for us of the cordiality which exists between our two countries. I am returning to France with a heart filled with gratitude and joy and with the hope that this voyage may not be the last.

With my most cordial greetings,
A. MESSAGER.

Hotel McAlpin,
New York, Jan. 14, 1919.

To the Point.

To the Editor of MUSICAL AMERICA:

In reference to Alex M. Jarecki's answer to "Reader's" plea for the symphonic players returning from military service, permit me to say that I also know of some musicians who have returned and found that no provisions have been made for them.

I do not care to mention their names, inasmuch as they may not possibly like to have their grievances aired publicly. However, this much I can say. The Philharmonic and the New York Symphony have displayed service flags. Why not ask them to answer publicly how many of their former members are back from service? What are those men doing now? What do the orchestras intend doing in recognition of their patriotic duty?

I think we may get very interesting answers.

Respectfully,
M. CHAMBERS.
New York Jan. 12, 1919.

Thanks and Corrections from Mr. Vidas

To the Editor of MUSICAL AMERICA:

It was with great pleasure that I read the generous article about me which appeared in this week's issue of your paper. Most of my opinions have been admirably set forth, but just because there are one or two statements which do not correctly reflect my views do I write to change some of the impressions given.

The most important point concerns Alfredo Casella. As musician, pianist

and artist I find him great and greatly admire him; something which it would be very difficult for me to deny, since I consider him one of my best friends. Only in connection with the style of his compositions do I fail to appreciate his art, possibly because of my lack of understanding of the ultra-modern school. Hence my personal feeling is by no means a criterion of the opinion voiced by all others.

I should also like to correct a statement about my father. He was director of the Institution de Musique Madel at Bucharest, Roumania (not Budapest).

With thanks, I am

Cordially and sincerely yours,
RAOUL VIDAS.

New York, Jan. 18, 1919.

[In connection with our representative's report of Mr. Vidas's opinion of Alfredo Casella, it should be noticed that the well-known Italian musician was mentioned only as an exponent of modernism in composition. No reference was made to his work, or Mr. Vidas's opinion of his work, as pianist or even as musical craftsman.—Editor, MUSICAL AMERICA.]

BEGIN PEOPLE'S CONCERTS

Long List of Notable Soloists Give Program at Cooper Union

The first concert of the Cooper Union musical season was held on Jan. 21, under the auspices of the People's Music League of the People's Institute. Folk-songs of the early French Provencal were scheduled to be given by Mabel Beddoe, contralto; Eva Gautier, soprano; Vera Janocopoulos, soprano; Elizabeth Gutman, soprano; Julia Henry, soprano; Maria Kent, contralto; Devora Nadworney, contralto; Dora de Phillippe, soprano; Greta Torpadie, soprano; Lorraine Wyman, soprano; Dan Beddoe, tenor; Gerard Duberta, baritone; Samuel Ljungkvist, tenor; Robert Maitland, bass-baritone; William Onken, baritone; Francis A. Pangrac, baritone; Paul Reimers, tenor; Reinhold Warlich, baritone; Paul Eisler, pianist; Max Merz, organist, and Herman Epstein, lecturer.

These concerts are free. Preceding the concert a short illustrative lecture was given dealing with the racial peculiarities shown in the music which was presented. The directors are Max Merz and Reinhold Warlich.

MARIE MORRISEY CONTRALTO

Miss Morrissey possesses an extremely rich contralto voice of great range and wonderfully controlled.

The Evening Review, East Liverpool, Ohio.

A picture etched on the heart and mind that will always be a most pleasing memory was Marie Morrissey, the great contralto, with her charming and pleasing personality, her wonderful voice and her magnificent stage presence.

The Wheeling (W. Va.) Intelligencer.

Her pure, rich contralto, her splendid enunciation and her charming personality won her hearers with the first number, and through every selection she commanded their interest. Her voice, undeniably, was perfect and her appearance a decided pleasure.

Newburgh (N. Y.) Daily News.

She displayed a wonderfully rich and pleasing contralto voice of power and her charming manner of singing brought her sincere appreciation. . . . She will be heard from in the future.

Keene (N. H.) Evening Sentinel.



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Americans Demanding Native Art Works, Says Irene Williams

Young Soprano Sees Constant Improvement in Music of Our Composers—The West, An Inspiration to Musicians

SEEING all life's occurrences and accidents as pleasant auguries, and finding in everyday happenings themes for optimistic contemplation, is by itself an achievement. And this has already been acquired by Irene Williams, the young American soprano, who made her New York début last season with much success, and who is to be heard here again shortly. Besides which, having traversed a path not often trodden by singers, the youthful artist has acquired modesty and earnestness which make her somewhat of a curiosity among vocal artists.

"My home," said Miss Williams in response to a request, "is in Salt Lake City, the home also of Lucy Gates, Margaret Romaine and a great number of other successful singers. In fact, quite a legion of artists have come from there, and it is the belief of my teacher that the climate and the altitude there have a most beneficial effect on the vocal chords. Besides this physical advantage, there is a mental advantage gained in coming from that city. Most of the other young singers coming from that city have been Mormons, although I am not. The Mormons are a people of unusual industry and ambition, and this attitude is in the air and communicates itself to one. Certainly, it makes one anxious to be up and doing things."

"At the age of eight, my twin—I have a twin sister—and I made our professional début in the Tabernacle there, singing together. My first ambition, however, was to be a pianist, and thenceforth I set myself assiduously to study the piano. After a somewhat frail period in my life, however, I discovered again that I had a voice, and became filled with the ambition to develop it. My twin has an exquisite natural voice, and perhaps if she had wished to study, our audiences would have had a somewhat unique experience in hearing us together. But she prefers to burst into song naturally and freely whenever she wants to. As to myself, she considers me the personification of ambition."

"I studied first with a grandson of Brigham Young, by his first wife's daughter, then began singing in churches at Salt Lake City. Later I went to San Francisco, and two and a half years ago came to New York."

Her New York Début

Last season, after a year's study with Miss Gescheidt, it was determined to make my New York début. Everybody urged me not to, as it was the end of the season, the symphonies had disbanded, concerts were becoming less frequent. Nevertheless, I was insistent on carrying

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Irene Williams, American Soprano

it through. In six weeks I prepared myself for the recital and despite the fact that we all hope for much at our début, it went beyond my hopes. I always make it a point to work as hard as I can; to spare myself in no way, in fulfilling what I set out to do—but I never expect anything until it happens, and in that way I am often pleasantly disappointed. The most dismal failure I ever saw was that of a woman who was constantly saying, 'Let me show them what I can do.' And she did, with the most wretched display I have ever seen.

"A most pleasant experience was mine last summer, and one filled with delightful successes. I made a tour with Mr. Creatore and reaped the most interesting experiences from the trip. Of course, we sang a good deal for the soldiers, and they, being always sympathetic and enthusiastic audiences, we enjoyed it immensely. In this line, the most stirring occasion was when I sang at the Walter Reed Hospital in Washington. It requires a tremendous fortitude singing before these maimed boys in the wards. I remember one of the boys, who had lost an arm, attempting to applaud, and when reminded of his loss, tapping on his cheek with his single hand as a sign of appreciation. Certainly one could never face another audience with more reverence."

"What numbers shall you sing at your coming program?" Miss Williams was asked.

More Songs in English

"Well, it is my earnest belief that the audiences here are demanding more music in English, and therefore this year, instead of a modern Russian group, I am going to give two groups of songs in English. All of these, save one of Campbell-Tipton, are by American composers, including some by Spross, Mana Zucca, A. Walter Kramer, Mr. Herman and others. Constantly, I believe, the works of our American song writers are getting better and better, and in seeking out American numbers for my répertoire, Miss Gescheidt and I have come across innumerable works of the highest type. As to patriotic songs, I think the public has heard sufficient of these, and for the present is again anxious to hear more of the art songs. That is one of the great traits of the American people—they can throw off things so quickly. They entered and went through the war with the utmost enthusiasm, and now that it is all

over, they as readily and with the same ease go back to their peaceful pursuits.

"I am eagerly looking forward to my coming recital on Feb. 4. Last year in my début I had so happy an experience and discovered that I had so many friends. I believe that I have grown considerably vocally, both because of my continued study with Miss Gescheidt and my many concerts since then, and although nothing can ever loom up as tremendously as a début, I am looking forward to this with the happiest anticipation.

"Do I want eventually to enter into operatic work? Well, concert work seems to me the higher type of artistic work. But I think that I should like singing forceful, creative rôles. I would like to emulate such a career as that of Anna Case, with her artistic independence, who does both on occasion, and both with such success. Miss Case is to me one of the most splendid types of singers to-day."

FRANCES PELTON-JONES'S ART

Louise Hubbard and Joseph Mathieu Are Assisting Artists in Recital

Frances Pelton-Jones, the Carreño of the keyboard, gave a recital of old dances, "joyful classics" and arrangements of pieces by Paderewski, Nevin, MacDowell and Grainger at the Hotel McAlpin last Monday evening. She was pleasantly assisted by Louise Hubbard, soprano, and Joseph Mathieu, tenor. Miss Pelton-Jones knows how to inform the antique (but not antiquated) measures of Scarlatti, Paradies and the rest of that worshipful company with a crisp charm altogether captivating. She possesses, as it were, the secret of overcoming the limitations of the instrument she cultivates—or, shall one say, of enlarging its scope of expression and beauty beyond its usually recognized boundaries? After all, to know these archaic gems in the fullness of their delicate

"In what do you seek a diversion after your hours of study?"

"In more music," was Miss Williams's reply. "Perhaps I have become somewhat too immersed in the one art. But my early study of the piano gave me a foundation for my own studies, and also made me a keen lover of all types of music. Besides my own studies, I go to symphony concerts, to the operas, to recitals and to whatever I can. However, my work takes much of my time. Ever since I started to take up my singing I have worked very hard, and I believe earnestly. I have been fortunate enough to have constantly met with the most happy experiences, which have invariably heartened me and made me work the harder. But I know of no words which give me greater joy and satisfaction than when people come to me, after some happy success and say, 'You deserve it.' All the work, the struggle—everything—is forgotten and compensated." F. G.

loveliness, it is necessary to hear them through the medium for which they were primarily conceived. Their counterpoint takes on a new and fascinating character enunciated in the brittle clarity of harpsichord tone. The entire physiognomy of the composition stands projected in more sharply graven relief. This physiognomy Miss Pelton-Jones paints with the rose color of a delicate imagination and charges with a gracile, quickening poetry. She was liberally applauded Monday. H. F. P.

Francis Rogers Sings for Harvard and Pershing Clubs

Francis Rogers, the baritone, gave a song recital at the Harvard Club, New York on Sunday afternoon, Jan. 19. He won praise for his effective delivery of Florence McGill's new song, "Duna." On the same evening Mr. Rogers sang at the Pershing Club and he will be heard in recital at the Century Association, Jan. 26.

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MANY NOTABLES IN CLEVELAND CONCERTS

Max Rosen Gives First Recital—Toscha Seidel Soloist with Philadelphia Orchestra—Flonzaleys Also Appear

CLEVELAND, O., Jan. 15.—Music of stringed instruments has filled the calendar for the first half of January. Max Rosen, at a Friday Morning Musicale in the Hotel Statler, appeared on Jan. 3 and made a warm place for himself in the affections of a Cleveland audience of more than common discrimination for his masterly playing of the Saint-Saëns Concerto in B Minor, and his altogether dignified and refined interpretations of shorter numbers by Burleigh, Elgar, Godowsky and Auer.

A second concert of the same series brought Hans Kindler, the amazingly gifted young cellist of the Philadelphia Orchestra, who shared the program with Mme. Gabrielle Gills, a French soprano of warm and lovely tone and great interpretative distinction.

The concert of the Philadelphia Orchestra had for its soloist Toscha Seidel, heard for the first time in Cleveland, who made a sensation with his passionate and fiery reading of the Tchaikovsky Concerto in D Major. Stokowski led his forces in a broadly conceived reading of the Brahms Third Symphony and in a superb performance of excerpts from Berlioz's "Damnation of Faust." Three concerts by this orchestra are included in the Cleveland Symphony series of ten concerts.

The newly formed Fortnightly Club String Quartet made its début at the first post-holiday concert, Jan. 14, in the Knickerbocker Theater. Its members are Muriel Abbott, first violin; Mabelle Farrar, second violin; Caroline Harter Williams, viola, and Oscar Eiler, 'cello. Three rehearsals a week for several months made possible a performance of much finish for the Mozart Quartet in E Flat Major, No. 4, and with the assistance of Mrs. Lester Askue, one of the Goldmark Quintet in B Minor. Great interest was manifested in this important event in the history of the club, for the quartet is a permanent organization.

Helen Boethelt, soprano, was assisting artist at this concert.

Seated on a slightly raised platform in the center of the Statler ballroom and with its audience completely surrounding the players, as in the London concerts of the Joachim Quartet, the Flonzaleys gave the second concert before the Chamber Music Society, organized by Mrs. F. B. Sanders. The famous quartet gave of their best in quartets by Haydn, Debussy and Dvorak.

Thomas Whitney Surette, at the Art Museum, made careful and minute analysis of the César Franck Sonata for piano and violin, played by Mrs. Lester Askue and Muriel Abbott. Themes and special passages were repeated until the hearers became familiar with them, after which the whole movements were given. The second half of the sonata will receive the same treatment at a later lecture-recital. A. B.

Florence Turner-Malley's Works Sung

An hour of the songs of Florence Turner-Malley, composer, was given before the Arion Society, interpreted by Mildred Graham, soprano; Harvey Hindermeyer, tenor, and Earle Tuckerman, baritone. Mr. Hindermeyer's offerings were "Summertime of Long Ago" (dedicated to Mr. Hindermeyer), "A Fair Exchange," "Lass o' Mine," "I'll Follow You." Mildred Graham presented two groups, including "C'est Toi," "Ravissant Papillon" and "A Call," dedicated to her; "An Idyl," "The Heart of the Year" and the "Song of Sunshine." Earle Tuckerman presented "In a Garden Wild," "I Would Give to Thee a Rose" (dedicated to Mr. Tuckerman), "The Fields o' Ballyclare" and "Brighdan Ban Mo Store."

Camp Lee Concert for Soldiers

CAMP LEE, VA., Jan. 14.—Under the direction of Morris Clark of the Jewish Welfare Board, a concert was given on Sunday night at the Temple here. The artists who assisted in the program were the High Street Church Quartet, under the direction of Mrs. Helms; Mme. Harry Bear, soprano; Sergt. Wallace Wahl, baritone; Carrie Seidel, pianist, and the West End Sunday School orchestra.

SAVANNAH SINGERS IN NEGRO SONG FESTIVAL

Old Spirituals Given by Chorus of 250, Under Direction of E. Azalia Hackley

SAVANNAH, GA., Jan. 14.—More than 250 singers took part in the festival of Negro folk-song, given under the direction of Azalia Hackley at the Municipal Auditorium on Jan. 6. An admirable musician herself, the chorus under Mrs. Hackley's leadership sang with a purity of tone, a precision and control that did not lessen the fervor and abandon which gave color to these spirituals.

There were several special features on the program, such as the chorus of teachers from the public schools, the folk game by little children, "Oh, Miss Julia, Run Around," and songs by boys.

Nothing, however, on the program could equal the beauty of the real old spirituals which made up the greater part of it, such as "I Know the Lord's Laid His Hands on Me," "Sinner, You'd Better Pray," "Let us Cheer the Wary Traveler," "Steal Away to Jesus," "Couldn't Hear Nobody Pray," "Poor Mourner," "Roll, Jordan, Roll," "Every Time I Feel the Spirit," "Walk in Jerusalem" and others. Most beautiful of these was "Swing Low, Sweet Chariot," which, familiar as it is, was sung for the first time in a festival of this character.

Kansas City Acclaims Guiomar Novaes

KANSAS CITY, MO., Jan. 16.—On Tuesday afternoon, Kansas City music-lovers were given the great privilege of hearing Guiomar Novaes, the gifted Brazilian pianist. This was the third concert in the Fritschy series and again the public is indebted to Mr. and Mrs. Fritschy for giving the opportunity of acquaintance with a great artist. The reception given to Miss Novaes was enthusiastic and at the close of the program on every hand one heard only the warmest praise and expressions of the deepest satisfaction. The entire program was exquisitely given. The next time Miss Novaes visits Kansas City she will find many warm friends. S. E. B.

DORA GIBSON SCORES AGAIN WITH THE Chicago Opera Association

AS "AIDA"

Chicago Evening Post (Jan. 13, 1919):

Dora Gibson sang *Aida*, and revealed herself as a routined artist, who knew what to do and did it well. Her voice was of good quality and under excellent control.

Chicago Daily News (Jan. 13, 1919):

Dora Gibson, the English dramatic soprano, sang the title rôle and accomplished her task creditably. She is perfectly at home in the standard repertory and has also a voice which serves her well.

Chicago Daily Journal (Jan. 13, 1919):

Dora Gibson took the name part in *Aida* Saturday night, being the first time she has done it here, and the second time she has appeared. She made a good performance of it, singing the music with a round, suave and full, rather than brilliant tone. One thinks of her voice as being of the ingratiating, almost soft quality, yet it crossed the orchestra to the ears of the audience excellently. Miss Gibson is very evidently experienced in the demands of the operatic stage. She carries herself well and is thoroughly acquainted with her part in the stage picture.

Chicago Evening American (Jan. 13, 1919):

Today's comment is written to express an opinion and to report public reception of Miss Dora Gibson's *Aida*. Miss Gibson, heard for the first time as *Santuzza* a week ago, made so favorable an impression in that rôle that she was immediately given *Aida*, replacing Rosa Raisa, who is still at the Michael Reese Hospital.

Miss Gibson's ideas about *Aida* are by no means commonplace. The rôle has a certain power and personality that command respect and admiration. It shows the workings of an individual mind and talent, and can easily be ranked among the interesting characterizations of this none too easy part.

The "Ritorna Vincitor" was very well sung and very warmly applauded. Throughout the performance Miss Gibson displayed a mezzo-voce of unusually lovely quality.

Mr. Campanini's usual alertness has again proved serviceable, for twice has Miss Gibson stepped in to be of inestimable service when needed. She is distinctly an excellent member of the maestro's big family.

Chicago Herald-Examiner (Jan. 12, 1919):

Dora Gibson, the English soprano, who recently made her début in "Cavalleria," took Miss Raisa's part with about the same degree of success that accompanied her *Santuzza*.

She knows her rôles from A to Z, and is vocally and histrionically entirely capable. She had her due measure of appreciation from the large audience.

Chicago Tribune (Jan. 13, 1919):

Dora Gibson sang *Aida*, and did it well. She seemed stagewise in all the conditions; and she made a success with the day's second large attendance.

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FLORIDA CLUBS HOLD FIRST CONVENTION

Meeting of State Federation in Gainesville Attracts Many Musicians

GAINESVILLE, FLA., Jan. 10.—A large attendance and much manifested interest marked the first annual meeting of the Florida State Federation of Music Clubs, held here Jan. 3 and 4. The address of welcome was given by Mrs. George Smith, president of the Philharmonic Society, and the response made by Mrs. L. B. Safford, president of the Florida Federation of Music Clubs. The program for the opening day was as follows: Music, Mrs. A. D. Glascock, Carreño Club, St. Petersburg; the story of the founding of each club, told by the founder; reports from presidents, featuring special war work; recital, representatives from Children's Music Club, Miami, Mary Poore, Stanley Denzinger; reading of the minutes, Mrs. A. D. Glascock; music, Rachmaninoff, "Polichinelle," Strauss-Hatch Fantasie, Mrs. E. H. Hart, Tampa; address, "The National Federation of Music Clubs," Mrs. J. H. Hirsch, Orlando, president of the Southeastern District; music, Twelfth Rhapsody, Liszt, Mamie Dawson, Tampa; "Liberty Choruses," Susan Dyer, Rollins Conservatory; "Dance of the Allies," original aesthetic dance, Mrs. James Wilson, Miami; publicity dinner, subject for discussion, "The National Conservatory," guest of honor, Barcellos de Braga; concert, the Philharmonic Society and representative talent from the Federated Music Clubs.

The second day's activities included a lecture recital by Marion Rons of the Rollins Conservatory on the subject of "What Next in Music?" a chalk talk on "Music in the Home," by Effa Ellis Perfield of New York; "Music in the Wards of Our Military Hospitals," Mrs. Isa Maude Ilsen, Washington, D. C.; "Community Music," Mrs. Charles Davies, Jacksonville; "Music in the Public Schools," Mrs. Agnes Ballard, West Palm Beach; "Publicity," R. L. Zoll, Miami; "Library Extension," Mrs. Carroll Dunscombe Stuart; "Student Extension," Mrs. F. R. Singlehurst, St. Petersburg; "Reciprocity," Mrs. J. W. McCullum, Gainesville. In the "Composer's Hour," Mme. Helene Saxby, James Curry, Barcellos de Braga and Mr. Guerreros took part.

Mrs. W. D. Bailey, delegate from the Ladies' Friday Musical of Tampa, interpreted the songs of Mme. Helene Saxby and Mr. Guerreros. Mme. Saxby played several original compositions, and Louise Jackson gave several of the de Braga preludes.

A concert by the Brazilian pianist, Barcellos de Braga, was given in the evening.

The officers of the State Federation are: President, Mrs. L. B. Safford, Miami; first vice-president, Mme. Helene Stere-Saxby; second vice-president, Mrs. George Smith, Gainesville; corresponding secretary, Mrs. John Hancock, Stuart; recording secretary, Mrs. A. D. Glascock, St. Petersburg; treasurer, Mrs. J. W. Doe, Jacksonville; historian, Mrs. J. A. M. Grable, Tampa; auditor, Prof. A. G. Vredenberg, Sutherland.

ALTSCHULER IN VERMONT

Russian Symphony Draws Large Houses in Three Cities

BURLINGTON, VT., Jan. 20.—The Russian Symphony Orchestra appeared at the University of Vermont gymnasium on Monday evening, Jan. 13, under the management of A. W. Dow. It was the orchestra's third appearance in this city in as many years.

Vera Janacopulos, Brazilian soprano, and Wassily Besekirsky, Russian violinist, were the soloists. The program included the Rimsky-Korsakoff Suite, "Tsar-Saltan," Tchaikovsky's "Marche Miniature," Stravinsky's Scherzo from Symphony No. 1 and Tchaikovsky's "Italian Capriccio." Mlle. Janacopulos sang "Hymn to the Sun," by Alexandre Georges. She was greatly admired and applauded for the range, limpidity and beauty of her voice. Mr. Besekirsky played the Saint-Saëns "Havanese" and, as an additional number, Sarasate's "Gypsy Airs."

The orchestra made two other appearances in Vermont, playing at Rutland, Jan. 14, to a house sold out to the doors, and in Bennington on Jan. 15 to another big crowd.

Mrs. William Remington of Minneapolis, wife of Bishop Remington, gave recently an interesting account, before the Klifa Club, of her experiences as music hostess at Camp Devens. Mrs. Remington, who was Florence Allen of this city, served as accompanist at the former music festivals held here. During her husband's absence abroad as an army chaplain she has spent much of the time in this city, and has several times entertained the soldiers at the "Y" hut at Fort Ethan Allen.

A. W. S.

OMAHA GREETS GALLI-CURCI

Coloratura Evokes Enthusiasm in Her Recital—Club Concert

OMAHA, NEB., Jan. 13.—The Galli-Curci concert long anticipated was finally realized on Friday evening—rare as it is in these days of spasmodic and frequent quarantine to achieve a concert. The coloratura for the second time came to us, this time to a capacity house at the Municipal Auditorium. Even the immense stage was filled with enthusiastic auditors, many "out of State" people making a pilgrimage to hear her. Mme. Galli-Curci seems desirous to please everyone, so her program was varied in the extreme, running the gamut from the simplest old-fashioned ballad to the wonderful florid operatic selections for which



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she is so justly famous, notably the "Mad Scene" from "Hamlet." As most delightful, an old Norwegian song, "Echo," stood out. Throughout the program the singer's work was most artistic and her charming manner, together with her generous response to encores, won all hearts. Homer Samuels, two of whose songs won much commendation, was the able accompanist. The concert was given under the local management of Mrs. A. L. Green.

The second of the Omaha Woman's Club concert course was given on Thursday evening to a well-filled house, proving that audiences really may, with the proper management, be secured for local artists. Mrs. A. L. Root, contralto;

Emily Cleve, violinist, and Martin Bush, pianist, each contributed two groups to an interesting and beautifully delivered program. Particularly notable were such numbers as the Handel *Largo*, in which the three artists appeared in ensemble; the brilliant "Allegro de Concert" of Chopin by Mr. Bush; Miss Cleve's virtuosity in the Rondo Capriccioso of Saint-Saëns and "Invocation to Eros," by Kursteiner, in which Mrs. Root's wonderful deep voice and dramatic force had great opportunity. Eleanor Rentz and Marguerite Liljenstolpe were the accompanists.

E. L. W.

STOKOWSKI IN CAPITAL

Philadelphia Orchestra Gives Concert Before Large Washington Audience

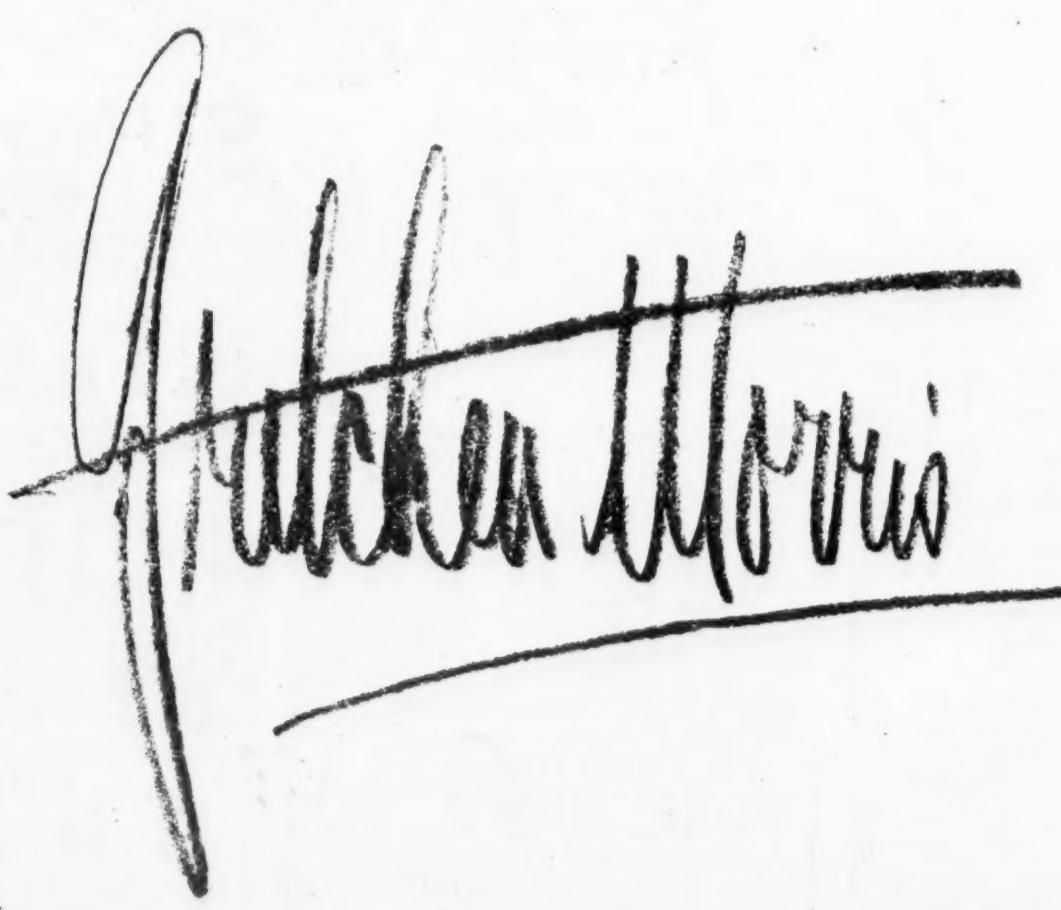
WASHINGTON, D. C., Jan. 15.—The Brahms Symphony No. 3 supplied the feature of the Philadelphia Orchestra, Leopold Stokowski conducting, at its third concert of the season. This received an artistic reading, with exquisite tone coloring. Excerpts from "La Damnation de Faust" (Berlioz) was the other selection by the orchestra, presented with brilliancy and spirit.

The soloist was Thaddeus Rich, violinist of the organization, who gave an artistic and masterly interpretation of the Concerto in D Minor of Sibelius. It was noteworthy that there was standing room only at this concert, despite the fact that no outside soloist assisted. T. Arthur Smith presented the Philadelphia organization in Washington.

W. H.

British Band Organizer Now an American

Major Vincenz F. Faltis, who was commissioned in the British Army for organizing bands among Egyptian troops and who was born in Prague, Bohemia, was admitted to full citizenship in the United States on Jan. 17 by Supreme Court Justice Hendrick. While waiting in the County Clerk's office Major Faltis composed a song which he said he would donate to the next Liberty Loan drive. He is choirmaster of the Greene Avenue Baptist Church, Brooklyn.



Management: Walter Anderson

NEW MUSIC VOCAL AND INSTRUMENTAL

"POEMI ASOLANI," "Barlumi." By G. Francesco Malipiero. (London: J. & W. Chester.)

Nothing has appeared recently for the piano that deserves more careful attention than these two sets of pieces by Mr. Malipiero. We will refrain from calling him Signor Malipiero, because calling a man "Signor" in an English-speaking country suggests somehow or other an operatic tenor. And G. Francesco Malipiero is most unoperatic: let that be clearly understood.

For those readers who have never met the name of this composer it will be worth recording that he is a young Italian modern, of the ultra group that includes Alfredo Casella, Mario Castelnuovo-Tedesco, Ildebrando Pizzetti and Ottorino Respighi, the progressive men in Italy to-day who are working for their country's complete emancipation from operatic slavery. They are all laboring in the instrumental field, in absolute music for the greater part, and are not writing for the theater. In their hands lies the future of Italy's music, and, if we are correctly informed, they are the men who will triumphantly place their country on a foundation musically that will be secure and worthy, quite apart from the opera house.

Mr. Malipiero's piano compositions that are before us are the product of a creative musician of big power. The "Poemi Asolani"—"Poems of Asolo"—are three, "La notte dei morti," "Dittico," and "I partenti," vivid affairs, all three of them, that will seem impossible to many a well-schooled musician the first time he plays them or hears them. But these are not pieces to be run over in a hurry or tinkled at the piano in a spare moment as one does with a Grieg "Papillon" or a Schuett Canzonetta. They are to be studied, pondered over and digested from the musical standpoint; and then, too, the kind of piano technique that they call for will require careful practice.

The "Barlumi" (Gleams) are four brief moods, such as *Non lento troppo, scorrevole; Lento; Vivace, alquanto mosso; Lento misterioso*. Of these the first and fourth impress us as the most interesting, although the other two are by no means dull. There is a remarkable vitality in Mr. Malipiero's music and, of course, a very unusual rhythmic quality, a quality that we look for in the expression of all ultra-moderns.

There is always the desire to know of a new composer's music: "What is it like?" Many who are interested in the modern movement in all countries will ask this question. Malipiero's music is not like anything that we know in contemporary musical art; and, again, it has a certain affinity in places with the Russians. There are Stravinsky-esque bits here and there, there are things that recall Moussorgsky (not contemporary, this master, to be sure, but as modern as though he were alive to-day!), and in one or two items one can even trace a French influence.

But on the whole there is a personality revealed in this music which we hope we have correctly discovered as the personality of G. Francesco Malipiero. Let us explain that there are not dulcet tunes here, no languishing arpeggios, etc. This music is very modern, there are chords that you will have to look at three or four times perhaps before you grasp them; there are note-clusters, too, though not so frequent as in Leo Ornstein's music.

Unless we are greatly mistaken, Mr. Malipiero has written two very amazing sets of piano composition, pieces that display a creative sense of a high order. As we have said, he is an ultra-modern

in the best sense of the word, one of the men in present-day Italy who count. The writer of these lines has himself delivered these pieces to Leo Ornstein, apostle of the ultras in America, so that we may have the pleasure of hearing the music of Malipiero before long in our concert rooms, if they impress Mr. Ornstein favorably.

* * *

"TO THEE, O FATHER." By Bruno Huhn. (Boston: Boston Music Co.)

At last it is possible to get married and have a singer sing something other than "O Perfect Love." Not that Dorothy Bloomfield's old poem is not a gem of its kind, nor the many settings of it by Barnby, Burleigh, Norris, et al., adequate. But one does like a change. Mr. Huhn has provided it in his wedding song "To Thee, O Father," issued both for high and low voice. This is a melodious piece, dignified in style and well suited for the service. Though the introduction recalls thematically Goetz's "Calm as the Night," the song is typically Bruno Huhn in its contents, in its workmanship and its structure. It should meet with immediate favor.

* * *

"LIKE FALCONS SOARING TOWARD THE SUN." By N. Clifford Page. (Boston: Oliver Ditson Co.)

We are always exceedingly happy when we receive a new composition from the pen of N. Clifford Page. For he is without question a composer who ought to be a much better known one than he is. Not only finely trained in the technique of his art, he has ideas that are worth while, and it is a pity that he produces so little new music. During the last few years he has done better, and from time to time has put forward a cantata. But we would like to see him writing fine recital songs, a field in which he could win universal favor.

And this song, "Like Falcons Soaring Toward the Sun," proves that he has in him the gift of writing notable songs. One might single this song out as a model of clean, careful writing; a song in which the composer has taken a figure in his accompaniment and developed it throughout with the greatest skill. This figure, in 9/8 in the accompaniment, moves against the voice part, which is in 3/4, and is perfectly managed. The whole song is masterly in design, sincere in feeling and deserves to be widely sung by our best singers. The poem is an exceptionally good one by Frederick H. Martens. Editions for high and low voice are published.

* * *

"THE UNKNOWN." By Bruno Huhn. (Boston: Boston Music Co.)

This is Mr. Huhn's most recent composition for three-part chorus of women's voices with piano accompaniment and an *ad lib.* organ part. Several years ago Mr. Huhn found this kind of accompaniment—namely, piano and organ—very effective in his "Blest Pair of Sirens," and since then he has employed it with happy results in other of his choral compositions.

This is a setting of Walt Whitman's great verses, "Darest thou now, O soul, walk out with me toward the unknown region?" and Mr. Huhn has done it admirably. There is a page of introduction in which the main theme of the composition is announced; then the voices enter *pianissimo* on the theme, in A major, 4/4 time, *Andante*. A D major section, 6/8, follows, very Brahmsian in

melody and harmony, too. Then comes a *poco più mosso* portion in G, major and minor, leading to a big climax on "nor any bounds bounding us." There is a splendid interlude in piano and organ, some of the best measures we know by Mr. Huhn, followed by a *Maestoso*, 3/4, F sharp minor. Here the voices have brilliant phrases to sing, the two soprano sections singing antiphonally with the altos. Then Mr. Huhn builds it up for his final climax, a joyous shout that only Whitman could have thought of. The piece ends *fortissimo* in A major, 3/4, with the piano and organ joining in a full-voiced finale.

The writing for the voices is excellently handled, and the piano and organ parts are what we expect from a musician of Bruno Huhn's capabilities. There is a dedication: "To the St. Cecilia Club, Victor Harris, Conductor."

A. W. K.

NEW GALLI-CURCI SUCCESS

In Baltimore Début Prima Donna Displays Dazzling Vocal Art

BALTIMORE, MD., Jan. 16.—The long expected musical event, the first local public hearing of Amelita Galli-Curci, which took place at the Lyric last night, aroused the greatest interest that has ever been manifested in the appearance of a single artist. The audience taxed the capacity of the large hall, occupying all available standing room and filling the platform.

With the opening tones of a Handel aria, the rare qualities of this voice became apparent, and with each of the simple songs of various composers some particularly pleasing phase of vocal art was disclosed. In the actual coloratura examples, such as the "Una voce poco fa" from "Barbiere di Siviglia," the "Bolero" of Delibes and the "Qui la voce" from "Puritani," vocal art of the most dazzling order was heard. These technical disclosures were contrasted with a pure and plastic style in the interpretation of a group of quaint eighteenth century Pastourelles and Bergerettes. The program was much extended with "extras," comprising familiar old airs and a Reynaldo Hahn song. In supplying accompaniments Homer Samuels endeavored to sustain every detail of interpretation that the artist wished to convey. The reading of Mr. Samuels's song, "When Chloris Sleeps," afforded much pleasure. Mme. Galli-Curci graciously shared the applause with the young composer.

During her short stay in Baltimore Mme. Galli-Curci was the guest of Mr. and Mrs. Howard E. Potter of Roland Park. A dinner in her honor was given after the concert.

F. C. B.

CLUB'S CONCERT AND DANCE

Beethoven Society Has Helena Marsh of the Metropolitan as Soloist

The first private concert and dance of the Beethoven Society, Aida Tanini-Tagliavia, president, took place in the grand ballroom of the Plaza on Wednesday evening, Jan. 15. The greater part of the program was given by the society's chorus, led by Louis Koemmenich, the conductor. The assisting soloist was Helena Marsh, contralto, one of the American singers engaged this year for the first time by the Metropolitan Opera Company. Harold Osborn-Smith played the accompaniments.

The choral numbers were Saint-Saëns's "Swan," the "Japanese Love Song," by Thomas, and Denza's "Funiculi, Funicula"; three Negro Spirituals, "Swing Low, Sweet Chariot," "Deep River" and "I Want to Be Ready," all harmonized by Harry Burleigh and arranged by N. Clifford Page; "I Love Thee," Grieg, arranged by L. V. Saar; "Beau Soir," Debussy, arranged by Deems Taylor; "My Love Hath Wings," Koemmenich; "The Americans Come!" Foster, and the "Star-Spangled Banner." Miss Marsh's offerings were the aria, "Voce di Donna" from "La Gioconda"; "From a Prison," Panizza; "Les Papillons," Chausson; "Angelus," Renard, and "The Air Is Like a Butterfly," Koemmenich (Ms.). She also sang the incidental solo in the choral number, Debussy's "Beau Soir." She was well received by the large audience of members and their guests, and the affair was conceded to be a great success.

HARRIETTE CADY GIVES "ALLIED MUSIC" PROGRAM

Composers of Five Nations Represented at Intimate Recital by Local Pianist

Harriette Cady, a pianist known to New Yorkers, gave a recital in the Princess Theater on Thursday afternoon, Jan. 16, in which she featured newer short works by composers of America, England, Russia, France and Italy. The intimate nature of the program was added to in that the pianist prefaced her playing in each instance by a short explanation of the groups offered.

Mrs. Beach and Edward MacDowell appropriately opened the list. Other numbers of especial interest were "Shubrede," by Charles Hubert Parry, the English composer who died recently; "Fragrance," by Parry's pupil, Frank Bridge, and the recitalist's own paraphrase of a Cossack folk-song.

Miss Cady's touch possesses delicacy and her interpretations are thoughtful. The audience showed interest both in her playing and in her prefaced comments on the music.

C. P.

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"BILLY" GUARD IN SPEECHMAKER'S ROLE

Talks to Metropolitan Concert Audience About Proposed Amusement Tax

William J. Guard in the rôle of speechmaker is an unfamiliar figure on the Metropolitan, for the opera's ablest publicist is shy by nature. However, the impending twenty per cent tax brought Mr. Guard from retirement to say a few words to the audience at the Sunday night concert, Jan. 19. He made a good speech, too. At its close ushers passed around petitions against the measure, which were readily signed.

Efrem Zimbalist, violinist; Marie Sundelius, soprano; Paul Althouse, tenor, and José Mardones, basso, were the soloists for Sunday night's program, which was drawn to formidable lengths by the number of additional offerings demanded.

Mr. Zimbalist's first number was the Lalo "Symphonie Espagnole," a number which has more than served its time on concert programs this year, but which blossomed with new beauties under Mr. Zimbalist's playing. The Tchaikovsky-Auer Andante Cantabile and the Sarasate "Malaguena" and "Habañera" were the other programmed offerings, to which several additions were made.

Mme. Sundelius was in splendid voice, and gave the "Bird Song" from "Pagliacci," supplemented by several modern American compositions. Mr. Althouse was heard in the aria, "Recondita Armonia" from "Tosca" and songs by Strickland and Sanderson, while Mr. Mardones's offering was the aria, "Infelice! e tu credevi" from "Ernani."

The orchestra gave the overture, "Le Roi d'Ys," of Lalo, and the Glazounoff symphonic poem, "Stenka Razine," under Mr. Hageman's leadership, the playing of the latter being warmly applauded. Samuel Chotzinoff was at the piano for Mr. Zimbalist and Wilfred Pelletier was accompanist for the other soloists.

M. S.

U. S. Kerr Scores Success in Recital at Lawrence, Mass.

LAWRENCE, MASS., Jan. 14.—Among the important recent successes recorded for U. S. Kerr, New York bass-baritone, was his appearance, Jan. 13, before a large audience. Mr. Kerr was heard in charming groups of English, Italian, French and Norwegian songs and in them he disclosed a voice of excellent quality and volume. His well arranged program included effective interpretations of Rossini's "La Calumnia" from "Barber of Seville," Massenet's Elegie, Korling's "Kamrat," Treharne's "A Song of France," Marchison's "The

Kilties' March," Kaun's "Longing," Stephens's "Mexicana," old Scotch and Irish melodies and other interesting works of Smith, Branscombe, Meta Schumann and Bizet. Insistent demands brought forth Nevin's "The Rosary" as an extra.

VERA BARSTOW BACK FROM WORK FOR THE OVERSEAS SERVICE



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Vera Barstow, American Violinist

Vera Barstow is another musician to return from a tour of the Overseas Theater League circuit. Miss Barstow reached New York aboard the Louisville on Jan. 7 from a three months' tour of the rest camps of the American forces in France. The young violinist says that the three numbers which found the greatest favor with the American soldiers were "Over There," "Keep the Home Fires Burning" and "I'd Give the World to Know."

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PABLO CASALS

YSAYE'S ORCHESTRA DOES GERMAN WORKS

Brahms Symphony Given by It for First Time Since Declaration of War

CINCINNATI, OHIO, Jan. 18.—A remarkable performance of Weber's inspired "Euryanthe" Overture was the opening feature of this season's seventh program of the Cincinnati Symphony Orchestra. It was one of the most beautiful and stirring interpretations heard in this city at any time. Ysaye and his men were indeed on their mettle and played with a brilliance and enthusiasm which were truly delightful.

Musically, however, the important work done by the orchestra on this occasion was the delivery as a second number of the favorite Third Symphony of Brahms, a work which never fails of its effect with this public. In Ysaye's interpretation of the composition, as heard yesterday, the first and last movements especially called forth great interest and enjoyment. This is the first Brahms work to be played by the orchestra since the declaration of war here, and, to judge from the enthusiasm of the audience, Cincinnati's musical patrons are ready for more of the same, and that soon.

Other well-played and pleasing numbers were the hackneyed and well-known slow movement from the B Major Quartet for strings and Saint-Saëns' Bacchanale from "Samson et Dalila."

The soloist was Mischa Elman, who performed the technically difficult Tchaikovsky Concerto in a wonderfully finished manner which brought him great rounds of applause.

The orchestra played last Sunday before the largest audience that ever attended one of the organization's popular affairs. Inspired by the evident appreciation, the famous conductor and his capable men were in splendid mood to carry out their prescribed task, which they did to the immense satisfaction of all present. The program was well selected. The principal number was the ballet music from Saint-Saëns' "Henry VIII," and Grieg's "Peer Gynt" Suite was also played. Many other equally successful selections graced the program, which closed with Rubinstein's "Valse Caprice." The soloist was Josy Kryl, at present studying here with Ysaye. Her contributions comprised a Vieuxtemps Concerto, a short, well-conceived "Cradle Song" by Ysaye, and Wieniawski's Polonaise in A. Miss Kryl is the daughter of the famous Bohemian bandmaster, well known all over this country. She acquitted herself well.

Karl Kirksmith made his Cincinnati début as 'cellist during the week at the recital hall of the Cincinnati Conservatory of Music. Mr. Kirksmith proved himself to be a well-schooled and talented instrumentalist.

The first of this season's ensemble series was given by the College of Music String Quartet at the Odeon Wednesday evening and brought the organization new success. Horatio Parker's new A Major Suite and Piano Trio. Rubinstein's B Flat Trio for the same combination, and

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Rachmaninoff's Sonata for 'Cello and Piano constituted the programmed numbers. Mr. Frederickson, symphony 'cellist, introduced himself as a new member of the organization and scored a success. Miss Westfield showed her usual adaptability as a highly talented ensemble pianist. Emil Heermann was as big a favorite as ever with the audience.

Friday evening the piano pupils of Miss Westfield appeared in an evening of concertos, as the program stated. All of the young people acquitted themselves greatly to the credit of the institution. L. G. S.

BRUNO HUHN'S CHORUS HEARD

Plymouth Institute Choral Club Gives Program of Merit in Brooklyn

Bruno Huhn's choral forces, with a new name, now the Plymouth Institute Choral Club of Brooklyn, held the first concert of their fourth season on Wednesday evening, Jan. 15, at the Institute quarters. The Club shows steady improvement from year to year under Mr. Huhn's capable leadership, and on this occasion was heard to advantage in an interesting program of songs.

The soloists of the evening were Bessie Dodge, soprano, who sang charmingly Huhn's "Summer Changes" and Charles Spross's "That's the World in June"; Mabel Ritch, contralto, artist-pupil of Herbert J. Brahm, whose rich tones were admired in the old Welsh "All Through the Night," which she sang with the club, and in a later group, Huntington Woodman's "Ashes of Roses," Morse Rummell's "Ecstasy" and George Turner's "Jordan River," and finally, Jacques Kasner, violinist, who made a splendid impression in the Sarasate "Gypsy Airs," Cui's "Oriental" and Kreisler's "Tambourin Chinois."

The club's program included numbers by James Hook, Harold Darke, William Arms Fisher, Paul Lacome, Arthur Sullivan, Lee Williams, W. W. Pearson, Edward German and Luigi Denza. Alfred Boyce accompanied both club and soloists with competence. A. T. S.

DORA GIBSON'S ORDEAL

Soprano Sings "Aida" Under Difficulties After Accident

CHICAGO, Jan. 20.—The audience which applauded and recalled Dora Gibson after her admirable performance of *Aida* last week with the Chicago Opera Association did not know that the artist was singing under the greatest of difficulties. Miss Gibson, during the night before her performance, had an attack of ptomaine poisoning and fainted, striking her eye, back and head. During her entire performance she was suffering from an open wound in her back and severe pains in her head. No evidence of her ordeal was observed in her singing, although this is the first time Miss Gibson has sung the rôle in Italian and is her first performance of it in four years without any rehearsals. She was recalled many times by the audience.



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Reverie dans les Montagnes (Mountain Reverie). Carl Fischer, New York 75

Chanson Marie Antoinette (melody in the old style). Carl Fischer, New York 50

Annie Laurie, Paraphrase de Concert, Carl Fischer, New York 75

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La Fontaine et le Pois (The Fountain and the Lily), M. Witmark 75

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Sérénade Basque, Carl Fischer, New York 75

Mazurka Hollandaise, Carl Fischer, New York 100

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Pietro A. Yon Makes Significant Contribution to Organ Literature

His New Compositions "Twelve Divertimenti," Embrace All Styles of Organ Playing—Fine Emphasis on Special Stops in Several of Works—Are the "Spontaneous Expression of One of the Most Gifted Creative Musicians in America"

By A. WALTER KRAMER

IT is not often that a set of organ compositions in the shorter forms appears that makes the occasion worthy of more than usual comment. But from time to time we are given examples in this field by contemporary composers that deserve special attention. Something of this kind, I feel, ought to have greeted the lovely organ pieces of Joseph Bonnet when they first came out, the fine serious things of Karg-Elert and Bossi and, perhaps, in a certain way, those pieces like "Improvisation" and "Benedictus" by Max Reger, compositions not forbidding like much of his music, but delightful, dignified short tone-sketches.

The composer who has now given us an important set of organ pieces is Pietro A. Yon of New York, prominent in this country as a concert-organist and active in the metropolis as organist of the Church of St. Francis Xavier. Mr. Yon, who has been writing as fine organ music as is produced in this country today—his two sonatas should be played everywhere—has done a set of "Twelve Divertimenti," embracing all styles of organ playing, from the serious to the virtuoso manner, from the small sketch to the big fantasy. There are, to be sure, enough short organ pieces of the Lemare "Andantino in D Flat" variety issued in America each year with

which to paper the walls of a very large house! But there are not many fine brief pieces. These "divertimenti" are refined, not commonplace, and they reveal Mr. Yon's sterling musicianship and his distinct creative pulse as certainly as do his sonatas.

Mr. Yon's plan in a number of these compositions has been to display the various features of a fine organ by composing with a special stop in mind. Thus he has his first piece, "Rimembranza," which is a melody for the oboe stop, then a Humoresque, "L'Organo primitivo," which is a toccatina for flute. "Speranza" (Hope) is a solo for diapason, a rich melody of cello character. "Arpa Nocturna" is a solo for the harp. Then we have a very fine "petite poème" called "Elan du Coeur," a charming "Minuetto antico e Musetta," a stirring "Rapsodia Italiana," made up of Italian patriotic hymns and the dances of Mr. Yon's native Piedmont, a contrapuntally notable "Trio all' Ottava" and a "Cornamusica Siciliana (Sicilian Bagpipe)" most fetchingly written with simple means.

It were idle to attempt here to describe all these pieces. They are not to be described; it is my desire to enlist the interest of our organists everywhere in them, because I know that organists will thank me for doing so. All I desire to say about these "Twelve Divertimenti" is that they represent the spontaneous expression of one of the most

gifted creative musicians in America, a man whose music is not known as widely as it might be because he has written so much for organ and masses and motets for the Catholic Church service. His themes are delightful, his harmonies interesting (examine those of "Elan du Coeur" with care!) and his counterpoint worthy indeed of a graduate of the Santa Cecilia Academy in Rome. How many can do as fine a "Trio all' Ottava" as Mr. Yon has done? or a double canon in unison like his "Echo"? This piece I consider one of the cleverest examples of polyphonic writing of this type that has come my way in a long time. And there is charm and delicacy in the "Minuetto antico e Musetta" also. The "Rapsodia Italiana" is a fiery, patriotic affair, bearing a dedication to

issuing an "Italian Modern Anthology," a series of compositions for the organ by contemporary Italian composers, edited by Mr. Yon. Thus far two important works have been secured, Don Giovanni Pagella's "Sonata Terza" and Carlo Angelelli's "Tema e Variazioni."

TWELVE DIVERTIMENTI FOR ORGAN. "Rimembranza," "Humoresque (L'Organo Primitivo)," "Elan du Coeur," "Speranza," "Minuetto antico e Musetta," "Il Natale a Settimo Vittone," "Echo," "Arpa Notturna," "Rapsodia Italiana," "American Rhapsody," "Trio all' Ottava," "Cornamusica Siciliana." By PIETRO A. YON. (New York: J. Fischer & Bro.)

WERRENRATH JOINS CULT

Soloist at Concert of Humanitarians, He Becomes a Member

On Tuesday evening, Jan. 14, at Carnegie Hall, the Humanitarian Cult offered two attractions for its hundred-and-fourth meeting and concert. One was Misha Appelbaum's address on "Friendship, Love and Marriage," a subject which doubtless had lured a majority of the good-sized audience by its interest *de scandale*. That the excellent singing of Reinhard Werrenrath, baritone, the musical headliner of the occasion, was an object of somewhat minor interest seemed evident from the volume of applause, which, for a Cult audience, was slender.

Mr. Werrenrath's numbers were the Duparc "Manoir de Rosemonde," Ferrari's "Le Miroir," Grieg's "The Way of the World" and "Thanks for Thy Counsel," German's "The Irish Guards," Stanley R. Avery's "Song of the Street Sweeper," Forsyth's "From the Hills of Dreams" and Florence Aylward's "A Khaki Lad." His best singing was done in "Drink to Me Only with Thine Eyes," which he gave as an encore after his first group. In it he employed an exquisitely clear and musical pianissimo, which came as a relief and refreshment from the declamatory style of many of his selections, and at the same time exploited his very fine enunciation as well as the other numbers did.

The greatest demonstration of enthusiasm for the singer took place when Mr. Appelbaum announced that, having decided between numbers to become a member of the organization, Mr. Werrenrath was now entitled to give as many free recitals for it as he might desire.

Harry Spier played the accompaniments well.

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On that last long weary mile?
Did you meet Him among your comrades
From far and distant lands?
In the sun's red glare, did you see
Christ there
With the heart of France in His Hand?

I have prayed in her fields of poppies,
I have laughed with the men who died—
But in all my ways, and through all my days
Like a friend He walked beside.
I have seen a sight under Heaven
That only God understands.
In the battle's glare I have seen Christ there
With the sword of God in His Hand.

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Looking over manuscript of "CHRIST IN FLANDERS"

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DETROIT VISITED BY DAMROSCH FORCES

Notable Concert by New York Symphony—Hear Garrison and Detroit Orchestra

DETROIT, Jan. 16.—The program presented at Arcadia Auditorium by Walter Damrosch and the New York Symphony Orchestra on the evening of Jan. 14 was a notable one in many respects. It contained the first Wagnerian number heard in a year or more; it introduced to Detroit a distinguished soloist in Willem Willeke, and it included three novelties from the pen of the late Arthur De Greef. The symphony of the evening was the Tchaikovsky Fifth, and Mr. Damrosch's presentation of it stands out prominently as one of the most vivid, powerful and majestic ever heard here. The members of the orchestra, as well as their conductor, seemed to be particularly inspired, and at its close they were greeted with a volume of applause rarely heard at an orchestral concert. The appearance of the Prelude to "Lohengrin" on the program caused no small ripple of excitement and curiosity as to its reception, which proved to be an extremely cordial one, and indicated that the absence of Wagnerian music has been keenly felt. Mr. Damrosch has always interpreted Wagner magnificently, but his work on Tuesday excelled anything that he has done here in a long time. Three Belgian folk songs, "The Solitary Rose," "Hoepsasa," and "The Duke of Alva's Statue," provided the novelties of the occasion and were unmistakably popular. Willem Willeke made his bow here as soloist, and left an

indelible impression as a 'cellist of unusual attainments. In a concert piece for 'cello and orchestra, by Klughardt, and two solos with piano accompaniment, a Handel Larghetto and a Rondo by Boccherini, Mr. Willeke displayed a warm, sonorous tone of good carrying quality, a thorough technical mastery of his instrument, and an individual style which marks him as a very gifted artist.

One of the most satisfying and delightful concerts of the season was given by Mabel Garrison at Arena Auditorium on the evening of Jan. 13. Each number of Miss Garrison's program was chosen with discrimination and received a highly finished and carefully studied interpretation. The evening opened with two finely delineated French songs, "Il regardait mon bouquet," of Monsigny, "Non, je ne veux pas chanter" by Isouard, and Brown's "Shepherd, Thy De meurour Vary," this last notable for its perfect phrasing. The only aria on the program was the familiar "Ah, fors è lui" from "La Traviata," which, although excellently sung, was surpassed by the Norwegian Echo Song, given as an encore and superbly done. A French group followed, which included the "Hymn to the Sun," from "Le Coq d'Or," sung with a beautifully sustained legato. An English group contained "Tranquility" by Foote, "Brown Birdeen" of Buzzi-Peccia, and "Baby" by George Siemon, each of which gained a generous measure of applause, the Siemon song particularly winning praise for both singer and composer. Several folksongs, with numerous encores, closed the program, a Russian number, "Oj ty divino," receiving such cordial recognition that Miss Garrison graciously repeated it. "Little Jashka," "Billy Boy," "Afton Water" and "De Ole Ark's a-Moverin'" completed an evening of unalloyed pleasure. George Siemon is one of the most proficient accompanists who appear in Detroit, and his performance on Monday was quite in accordance with those he has given here in the past.

Ossip Gabrilowitsch and the Detroit Symphony Orchestra on Jan. 12 gave a "Pop" concert of decided merit at Arcadia Auditorium. Unusual interest was aroused by a concerto in C minor for violin and orchestra, composed by Henri Matheys of the first violin section, at the age of twenty-one. The concerto, particularly the second and third movements, scored a genuine hit with the audience, and the composer, who performed it, was recalled to the stage several times in acknowledgment of the congratulatory applause. Martha Atwood's light but pleasing soprano voice and her intelligent delivery of "Ritorna Vincitor" from "Aida" and "Il est doux" from Massenet's "Hérodiade" made a good impression. The orchestral portion of the program opened with a brilliant and scholarly conception of Schubert's Overture to "Rosamunde," followed by the Saint-Saëns symphonic poem, "Le Rouet d'Omphale," one of the numbers with which Mr. Gabrilowitsch stirred Chicago the day before. His presentation of the "Marche Slave" of Tchaikovsky, taken at a slightly accelerated tempo, aroused the audience to a high pitch of excitement, and the entire band rose in response to its plaudits. The sprightly overture to Nicolai's "Merry Wives of Windsor" brought the afternoon to a close.

On the same afternoon, Jean Cooper appeared at the Detroit Athletic Club, with whose members she is extremely popular. After the opening number, Martini's "Plaisir d'Amour," it was obvious that Miss Cooper has gained much in style and manipulation of her voice since last year, and each successive song accentuated this fact. Of a French group, "Le Moulin" of Pierné and "L'Heure de Pourpre" by Holmes were conspicuous. An Aria from "Sappho" and a group of English compositions, which included Chadwick's "He Loves Me" and "Love's in My Heart" by Huntington Woodman, completed the program. Miss Cooper had the assistance of Ferdinand Steinzel, pianist, and the club's orchestra.

Through the generosity and civic

spirit of the late William H. Hannan, millionaire real estate dealer, Detroit will soon have a magnificent concert and lecture auditorium, to be known as Hannan Memorial Hall, and to be erected and maintained from a fund of \$2,500,000. Under the terms of the will there will be no rental charged for the auditorium, only the officiating artists receiving remuneration. This will enable the public to hear famous orchestras and soloists for a very moderate sum. Mr. Hannan's gift to the city has just been made known, so that no definite plans have as yet been made.

Under the auspices of the Chamber Music Society, co-operating with the Detroit Art Museum, Thomas Whitney Surette gave a lecture on "The Relation of the Arts" at the Art Museum on Jan. 10. Mr. Surette illustrated his talk with piano numbers, paintings and pieces of statuary, and closed the evening by leading the audience in the singing of familiar songs. Mr. Surette also delivered a lecture before several hundred school children on Saturday morning.

Joseph Sheehan, well-known operatic tenor, is filling a protracted engagement at the Madison Theater.

On Sunday afternoon a program of Jewish music was presented at the Arts and Crafts Theater by Solomon Golub.

M. McD.

Behrman, the managing editors of the local papers, bankers and lawyers, and a leading medical specialist, Dr. William Scheppgrell, is the president.

Mme. Louise Espenan Toomey entertained at an excellent pupils' recital recently. This teacher has developed many of our most finished singers and is herself gifted with a rare voice and powers as a pianist.

Mrs. Leonella Huggett Bertel, a pupil of Dr. Giuseppe Ferrata, presented a program at the Newcomb College of Music, composed of nineteenth century compositions, including a group of Dr. Ferrata's compositions, Tone Picture, Op. 33; Mazurian Round, Op. 34, and the Toccata Chromatique, which was awarded the first prize in 1913 in a competition open to the composers of the world. Mme. Bertel played brilliantly other numbers by Chopin, Debussy, MacDowell, Cyril Scott and Percy Grainger.

H. B. S.

Arthur Belvor, the New York baritone, who has been acting as a song leader for the Y. M. C. A., is using "I Did Not Know" and "Design" by Frederick W. Vanderpool.

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RIDGELY'S BAND

GENIA FONARIOVA REVEALS ARTISTRY

Genia Fonariova, Soprano. Recital, Aeolian Hall, Afternoon, Jan. 16. Accompanist, Kurt Schindler. The Program:

"Divinités du Styx," Gluck; "Aux plaisirs, aux délices," Guedron; "Sebben Crudele," Caldara; "Che fiero costume," Legrenzi; "Aimons-nous," C. Saint-Saëns; "Paysage," Reynaldo Hahn; "Les papillons," Chausson; "The Last Hour," A. Walter Kramer; "What's in the Air To-day?" Robert Eden; "The Star of the North," "My Dear Friend," Glinka; "At the Door of the Zion," Tcherepnin; "Echo," Rimsky-Korsakoff; "Trepak," "Little Star So Bright," Moussorgsky; "The Answer," "I Am Alone Again," Rachmaninoff.

Mme. Fonariova is a most comely woman and a Russian. Like all Russians she has a soul, an admittedly useful asset in a singer of songs and as rare as it is precious. Considerate nature further dowered her with brains, taste and musical feeling, as well as a voice. This last gift the young woman did not guard according to its worth. Ambition or the evil counsel of teachers has attended to its violation.

Report has it that she sang in Belgium and London prior to the war in her true vocal character of mezzo-soprano. Some time between then and now she gave ear to unhappy promptings and had the voice stretched to fit the soprano pegs, thus shifting an undoubtedly lovely vocal organ from its true center of gravity and wrenching it out of proper focus. Some medium and lower tones still indicate what must have been the erstwhile luscious charm of the voice. But the new-made tones are of a false, reedy quality, often untrue to pitch, deficient in brilliancy and resonance because improperly supported on the breath. Much of her upper register she feels con-

strained to attack from beneath, on the scoop.

All of which is a thousand pities, since even with her impaired vocalism Mme. Fonariova exercises over her hearer a rare fascination of appeal and engages the intellect and emotions by the sincerity, good taste and warmth of her interpretative power, no less than her command and beauty of style. Vocal insufficiencies hindered her in the grandiloquent "Divinités du Styx," but her utterance was not without the touch of nobility. To the songs of Saint-Saëns, Hahn and Chausson she imparted delicacy. And the simplicity and unaffected feeling with which she did A. Walter Kramer's "Last Hour" would have won an encore for that deservedly popular number had the audience prevailed. But, finest of anything the afternoon offered, the magnificent "Trepak" of Moussorgsky showed Mme. Fonariova an interpreter capable of realizing a large tragic conception in lyric guise. Alas this would have written her down an artist. It did not receive the applause that went to Robert Eden's "What's in the Air To-day?" But who in this year of grace expects a song recital audience to prefer a tragic masterpiece to triumphant rubbish?

Kurt Schindler accompanied.

H. F. P.

LOS ANGELES MUSIC CONTEST

Candidates for Federation Competition—Chorus Society Rouses Interest

LOS ANGELES, CAL., Jan. 10.—The announced contest of aspirants to represent Los Angeles at the State contest of the Federation of Musical Clubs was held to-day. The piano contestant was Edith Seidel, a pupil of Edith Lillian Clark; the vocal contestants were Charlotte Ives, Coe Martin and Ruth Hutchinson. The judges were Esther Palliser, John Smallman, Brahm van den Berg, Charles Wakefield Cadman and W. F. Gates.

Considerably more interest is taken in the meetings of the Los Angeles Oratorio Society since its successful performance of a good part of "The Messiah," under the baton of John Smallman, recently. This may prove the turning point for mixed chorus music in Los Angeles, which has suffered a slump for the last ten years or more. W. F. G.

Mr. Vernon Spencer, the distinguished Pianist and Teacher of Los Angeles, writes us this interesting and significant letter regarding

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VERNON SPENCER.

For information concerning standardization and school credits write to Dept. A, Art Publication Society, St. Louis, Mo.



Anna Fitziu Directs Test to Give Chimpanzee Power of Speech



Anna Fitziu, Dr. C. W. K. Briggs, Professor Frederick Starr, Cy DeVry, Dr. J. O. Cobb and "Mary"

CHICAGO, Jan. 8.—"Mary," the unusually talented and ambitious chimpanzee, star of Cy DeVry's Lincoln Park Zoo, will never be able to gurgle small talk at an afternoon tea, as much as Anna Fitziu, Chicago Grand Opera Company prima donna, would love to have her do so, both as an added accomplishment to the long list Mary now has and to confirm a belief that "any chimpanzee as smart as Mary ought to be able to learn to talk, scientists to the contrary."

A coterie of famous wise men gathered at the Lincoln Park Zoo yesterday afternoon for a scientific sitting on the case of Miss Mary to decide definitely whether or not an operation on her vocal cords would give her power of articulation. Their verdict was unanimous that it would not.

"No operation is necessary, as far as that is concerned," they agreed, "as Mary's tongue, throat and vocal cords are exactly the same as those of a human

being, but poor Mary, as smart as she is, has not the necessary equipment above the ears."

The jury that blasted the hopes of Miss Fitziu, Cy DeVry and others of Mary's loyal retainers consisted of Prof. Frederick Starr, the far-famed anthropologist of the University of Chicago; Dr. C. W. K. Briggs, Dr. J. O. Cobb, Dr. P. C. Schenkelberger and Dr. W. D. Headon, prominent among Chicago's musical fraternity and who had evinced a deep personal interest in the strange case of Mary Simian.

"With all respect to the opinions of these learned men," said Miss Fitziu, who was the direct cause of the unusual investigation and who contributed the money for the project, "I still believe from what I have observed of Mary's talented performances, of efforts I have actually seen her make to express herself, that I can teach her to make articulate sounds, and I am going to begin giving her lessons to-morrow."

cial scenic and electrical effects. The Symphony Orchestra played Victor Herbert's "American Fantasie," and Carl Edouarde conducted.

Josef Hofmann gives his all-American program in New York on Jan. 25.

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PITTSBURGH HEARS OPERA AND CONCERT

Philadelphia Players and Creatore Company Make Busy Week

PITTSBURGH, PA., Jan. 10.—On Monday night and Tuesday afternoon the Philadelphia Orchestra, under the compelling bâton of Leopold Stokowski, came for its third pair of concerts. Vera Barstow, violinist, was to have been the stellar attraction, but a cable from her said she was still on the high seas or thereabouts. So at the last minute Thaddeus Rich, concertmaster, stepped in and filled a gaping breach.

Mr. Stokowski played a familiar program brilliantly. There was nothing on the program that he and we did not know intimately—which in a way lent to the enjoyment of the evening. The program consisted of the Dvorak Symphony, "From the New World," the Saint-Saëns "Le Rouet d'Omphale" and the Berlioz excerpts from "The Damnation of Faust." Thaddeus Rich chose for his vehicle a stunning novelty in the form of the Sibelius Concerto in D Minor. He played only the first movement, which, *en passant*, lasted twenty-five minutes. If the rest of the concerto is like the first movement, it is a work to conjure with. It seemed to us to be

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one big word spoken in violin literature within the last decade. Mr. Rich gave it an admirable playing, and Stokowski accompanied it with his usual fidelity. In many ways we think Stokowski the best accompanying conductor we hear. Mr. Rich received an ovation for his work. A large audience was present at both the evening and the matinee performances.

Creatore, fresh from his triumphs at Atlantic City, brought his commendable company here for a week's stay. Their program for the greater part consisted of uncopied Italian works. On Monday they opened with "Rigoletto." Creatore brought a new slant to bear on "Rigoletto." He worked and developed the action and treatment so that it became a music-drama and not an old-fashioned plot garnished with music. Regina Vicarino sang an excellent *Gilda*. Miss Wakefield gave a fine portrayal of *Maddalena*. Giorgio Puliti, although he had a bad cold, gave an acceptable *Rigoletto* and Salvatore Scaretti did a dramatic *Duke*. The Creatore orchestra is a small one, but highly efficient. Creatore as conductor brought the most out of the principals, chorus and orchestra. As an operatic impresario he seems to be tremendously successful.

On Tuesday "Aida" was the attraction. Louise Darcey sang *Aida*, Vergelio De Watt did *Il Re, Rhadames* was sung by Giuseppe Corallo and *Amonasro* by Greek Evans. In passing, be it said, Greek Evans has the best voice in the male contingent. "La Traviata" was the Wednesday matinée attraction. *Violetta* as sung by Regina Vicarino was a treat; she is a fine example of Italian *bel canto*. Alice Hesler sang *Alice*, Salvatore Scaretti made a convincing *Alfredo* and Mario Falanto sang a masculine *Germont*. The rest of the parts were in good hands, or rather good throats, and made creditable showings. Wednesday evening "Faust" was the gala event. Riccardo Martin was brought on from New York to play the title rôle. He was in good voice. The *Siebel* of Henriette Wakefield was a fine piece of work for a secondary part; *Marguerite*, as interpreted by Kathryn Lee, was ingenuous and always in the picture. Alfredo Valenti did *Mephistopheles* in convincing fashion. It was quite the best road company *Mephistopheles* that has come our way. Thursday brought us the hardy perennial "Lucia di Lammermoor," Friday that bargain combination, "Cavalleria Rusticana" with "I Pagliacci," and "Marta" and "Il Trovatore" on Saturday. The Creatore company came to Pittsburgh on a week's notice with hardly any press work, and they made money. Most of us went to scoff, but we remained to pay homage.

On Friday night we had another duet recital. Yolanda Mérö, Hungarian pianist, and Louis Graveure, Belgian baritone, with Bryceson Treharne, accompanist, furnished the program. The recital was under the Heyn auspices. Both of these artists have visited us before, as we were familiar with the high quality of their work. Mme. Mérö played groups of Chopin, the Liszt "Sixth" and a number of modern compositions, the best being an "Etude de Concert," by Paul de Slozer, an unknown Russian, who as far as we know has only two works to his credit. Mme. Mérö played very well and received great applause. Louis Graveure sang like a great artist. He gave a group of modern French songs, four Irish songs, arranged by that clever editor, William Arms Fisher, concluding with a number of American songs. Here he featured Fay Foster, Oley Speaks and his wholly admirable accompanist, Bryceson Treharne. Mr. Treharne's song was a fine example of song writing.

H. B. G.

Larger Cities of the Central States to Hear Umberto Sorrentino

Umberto Sorrentino, the Italian tenor, returned to New York from a tour which included among other appearances eight return engagements, and has again left for the Central States, where he is booked for practically all the important cities. Buffalo, Detroit, Akron, Erie, Cleveland and Washington are among the cities that will hear Mr. Sorrentino during January and February. In March he begins his spring tour, opening in Montreal.

The musical play "Chu Chin Chow" begins its Chicago run next Monday.

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BRACALE COMPANY TOURS PROVINCES

Greet Ganna Walska in "Fedora"

Opera Closed to Honor Roosevelt

HAVANA, CUBA, Jan. 11.—The season of the Bracale Opera Company in Havana is drawing to a close, the final week beginning Monday. The company will leave early the following week for a short provincial tour, playing Matanzas, Cienfuegos, Camajuani, Santiago de Cuba and perhaps one or two other cities before returning north. Pavlova and the majority of her dancers are soon to leave for a tour of Mexico, where they are always prime favorites.

Arthur Rubinstein, the Polish pianist, arrived here this week. He will give a short series of concerts in Havana.

Last night witnessed the début in Cuba of Mme. Ganna Walska, the Polish singer. She chose as her vehicle "Fedora." This was the eleventh subscription performance. Walska will sing twice more in Havana, in "Thais" and "Tosca." This was not the first presentation of "Fedora" in Cuba, although the sentimental creation of Giordano is not very well known here, as it was one of the operas sung at the Teatro Payret by

Sigaldi and the Cuban, Chalfa Herrera, in 1899. It was later sung at the old Tacon Theater, now the Nacional.

Barrientos bade farewell to Havana Thursday evening, repeating her earlier success in "Rigoletto." A feature was her singing of Gounod's "Ave Maria," between the second and third acts. She was called and recalled to the footlights, while the stage was cluttered with flowers thrown by devoted admirers of the sweetest voice ever heard in Cuba.

There was no performance at any Havana theater after the news of Theodore Roosevelt's death came over the Associated Press wire, until the last sad rites had been completed, and for this reason the National was dark from Monday until Thursday.

The offering to-night will be "Faust," with Edith Mason in the soprano part. Havana hasn't heard enough of either Miss Mason or Pasquale Amato this year, and Miss Mason's reappearance after a week or more will be greeted with enthusiasm. This will also serve as the début of Nesi, tenor, from the Chicago Opera Company, who has just arrived in Havana.

Yolanda Mérö, the pianist, will arrive here from New York on Saturday, Jan. 18, to give a series of recitals.

E. F. O'BRIEN.

One of the most interesting features of Sophie Braslau's Carnegie Hall recital on Dec. 29 was her singing of the new song, "Rest," which has been dedicated to her by its composer, Cecil Forsyth.

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Year in London Ends with Many Recitals of Piano Music

Work by John Powell Has Place of Honor on Program by Benno Moiseiwitsch—Franco-British Concert Excites Interest—Many Events Have Hospital Funds as Beneficiaries—Elsie Illingworth May Bring Her Concert Party to America

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, Dec. 23, 1918.

THERE is much music nowadays, for Lloyd George's exhortation to "keep singing" is bearing fruit. In war we have learned the true value of music, and the homecoming "Tommies" and "Sammies" will testify to the value of the Divisional Concert Parties as well as to the visiting ones at the base camps. It seems probable that these regimental concert parties will be kept together, so far as possible, and take their place in the musical world.

The past week has been one of pianists, with two appearing from overseas, and two postponed recitals of Benno Moiseiwitsch. The rest of the music has been the carol singing at Albert Hall and the Christmas Oratorio in Westminster Abbey by the Bach Choir.

On Tuesday Mme. Lubov Ber gave her second vocal recital in Aeolian Hall, again proving herself to be an artist of temperament and keen dramatic instinct. Her songs were almost entirely in Russian, the best being "Sleepless Nights," by Prigoria; "In Mist," by Kaminoff, and a beautiful "Lullaby," by Prosoff. C. Budden-Morris, an Australian pianist, who has already won his spurs here, gave the first of a series of three recitals on Wednesday afternoon in Wigmore Hall, that proved the enormous strides he has made. He is a player of refinement, individuality and great sincerity. The program opened with the Beethoven Sonata, "Les Adieux," "L'Absence" and "Le Retour," followed by excellent performances of Schubert's "Impromptu," Schumann's "In the Night" and Chopin's Fantasie in F. MacDowell's beautiful "Shadow Dance" opened the last group and was most poetically played.

On Monday in Wigmore Hall Benno Moiseiwitsch gave his postponed recital of Anglo-American music. It is to be regretted that the only trans-Atlantic number was John Powell's "Variations and Double Fugue," a fine and scholarly work and one we hope soon to hear again. It had the place of honor on the

Franco-British Concert Heard
On Wednesday evening Herbert Fryer

program and was played with the hands of a master. The opening work was Benjamin Dale's magnificent Sonata in D Minor, to which we hope this player will give further study and place in his repertoire. The last item was an attractive group by Cyril Scott, Sydney



Elsie Illingworth, Gifted English Soprano Who May Visit America

Rosenblom, J. D. Davis and John Ireland. On Friday evening the same hall was occupied by the same artist for his—also postponed—Franco-Russian recital, the concluding one of the series and a truly wonderful and delightful program. The Debussy group was perfect and also the playing of Rameau's "Musette" and "Gavotte con Variazioni."

Franco-British Concert Heard

On Wednesday evening Herbert Fryer

and Yves Tinayre gave a most enjoyable Franco-British concert in Wigmore Hall. Mr. Fryer's important number was the Schumann Sonata in F Sharp Minor, finely played, especially in the slow movement, after which he played his own brilliant "Six Little Variations on a Theme by Purcell," Benjamin Dale's "Night Fancies," "Ragamuffin," by John Ireland, and introduced a "Berceuse," by Leopold Ashton, a delightful little work. His third number was a Prelude and Scherzo by Chopin, beautifully played. Yves Tinayre had chosen his songs with his usual discretion, and one and all were charming, but especially four old Irish ballads, arranged by Herbert Hughes. One number of more than passing interest was "Jerusalem Mirabilis," said to have been sung by the first Crusaders in 1095.

On Thursday Anton Maaskoff gave his second recital in Wigmore Hall, which had been postponed on account of illness. His principal items were Bach's Chaconne and Lalo's "Symphonie Espagnole," in both of which this gifted young fiddler deepened the good impression already made by his warm, full tone and keen sympathy.

In aid of the Christmas Fund for Sick and Wounded Soldiers, a most excellent concert was given in Central Hall, Westminster, on Thursday evening, the list of soloists being headed by Elsa Stralia, Margaret Balfour, Herbert Langly, Frank Mullings, Melsa and Hambourg.

Another excellent charity concert took place in Aeolian Hall, arranged by Olga Haley, in aid of the Rutland Hospital. The two singers were Lady Howard de Walden and Vladimir Rosing, while most excellent chamber music was provided by Guilhermina Suggia, Benno Moiseiwitsch and the Allied String Quartet.

Yet another concert, in aid of the Highgate War Hospital Supply Depot, was given in Aeolian Hall, arranged by Lena Ashwell. It was one of the type she has made so popular "at the front." The singers were Carrie Tubb, Auriel Jones, Kenneth Ellis and Margery Bentwich.

On Saturday the Oriana Madrigal

Society gave one of their well-known concerts in Aeolian Hall and drew a big audience. There were English and French traditional carols and others of Dutch and Basque origin, as well as folk-songs of other nations and a new work by Herbert Howells.

To Alderman Carden of Brighton fell the pleasant duty of presenting Lyell Tayler with an illuminated address, recording the appreciation of the Town Council for his valuable services to the advancement of music during the seven years he has been conductor of its Municipal Orchestra.

Harry Field, the Canadian pianist, who suffered so much through internment in Ruhleben, gave the first of two recitals on Thursday last in Steinway Hall, showing that he has entirely regained his powers at the piano and is a player and interpreter of first rank. His program was a popular and well-chosen one, opening with a novelty by Campbell-Taylor, a Sonata Heroic of much interest and value.

Elsie Illingworth May Visit America

Elsie Illingworth, a gifted singer with a fine mezzo-soprano voice, is a Bradford girl, both parents belonging to old Yorkshire families. She received most of her musical training with Mme. Hope Cleife in London, but also studied singing in Paris and Berlin and it was as a *lieder* singer that she made her debut, first in Germany and then here in London, singing under the name of Elsa Meta-Ling. After war broke out this caused some confusion and she was repeatedly taken for a German, so decided to resume her career under her own name. During the last four years she has entertained our men in service constantly, both here in England and also in France. When the Americans became our allies she was selected to organize a concert party to entertain the American troops in camps, hospitals, bases and battleships, with undoubted success. It has been suggested to her several times to take this party over to America next year on a "Chautauqua circuit" and this she is very anxious to do.

HELEN THIMM.

SPRINGFIELD ORPHEUS CLUB GIVES CONCERT

Annual Event Has Grace Bonner Williams and Carl Webster as Soloists—Many Members Still in Service

SPRINGFIELD, MASS., Jan. 11.—Although sixty of its men are still in war service, the Orpheus Club opened its forty-fifth season with its annual concert in the Auditorium, Wednesday evening. The instrumental part of the program was played by the Boston Festival Orchestra, with thirty men, and the soloists were Grace Bonner Williams, soprano, and Carl Webster, cellist.

Under the able conductorship of John J. Bishop, who has been the inspiration and guide of the club for many years, the choruses were as well sung as in former years, when the numbers had not been reduced. The singers of the Orpheus Club have been together so long under the leadership of Mr. Bishop that they have acquired smoothness, harmony and unison that can be gained in no other way.

The club sang with orchestral accompaniment Edmund Severn's setting of Thomas Love Peacock's poem, "Bold Robin Hood"; S. Coleridge-Taylor's "Viking Song," John Hyatt Brewer's "Stars of the Summer Night" and Charles Wakefield Cadman's "At Dawn."

Two numbers with organ accompaniment were also sung, "The Lost Chord" and "Jehovah Reigns in Majesty." Robert W. Field was organist.

Mrs. Williams, who chanced to be in the city, was called in at the eleventh hour to take the place of Minerva Komenarski, who fell a victim to influenza a day or two before the concert. Mrs. Williams's art was warmly appreciated. Her first two numbers were arias with orchestral accompaniment, "Mon Coeur Ne Peut Changer" from Gounod's "Mélie" and "Depuis le Jour" from Charpentier's "Louise." The remainder of her program consisted of English songs with piano accompaniment by Ernest Harrison.

Carl Webster, the orchestra's cello soloist, played Massenet's "Elégie" and Popper's "Tarantelle" so delightfully that he had to play an additional num-

ber. Friday evening the club gave its annual concert at Mount Holyoke College, with Telesphore Levereault, pianist.

T. H. P.

Students of Claude Warford Furnish Program at Wanamaker Auditorium

Three well-known pupils of Claude Warford furnished the program for the concert which was given at the Wanamaker Auditorium on Wednesday afternoon, Jan. 15. Tilla Gemunder, soprano, sang the "Addio" aria from "La Bohème," Gilbert's "Ah, Love but a Day," Russell's "Fountain Court" and Warford's "A Rhapsody"; Mary Davis, mezzo-contralto, sang a group of songs which included Burleigh's "Swing Low" and Ralph Cox's "To a Hilltop" and Lola Gillies, contralto, sang two Russian songs and others in English by Hamblen, Warford and Cox.

Leo Ornstein Adds To Recital Laurels In Detroit Appearance

DETROIT, Mich., Jan. 10.—In spite of snow, sleet and rain, about 2000 persons gathered at the Arena, James E. Devoe's magnificent concert hall, and enthusiastically applauded Leo Ornstein last Monday night, Jan. 6. The Beethoven "Appassionata" roused the greatest enthusiasm, and when Ornstein played his "Impressions of Chinatown," after response to urgent demands for an additional number, he received a veritable ovation. His success was so pronounced that Mr. Devoe immediately re-engaged Mr. Ornstein for an appearance at Saginaw, Mich., on Jan. 23.

Royal Belgian Trio Gives Benefit Concert in York

YORK, PA., Jan. 15.—At a benefit concert given last Friday evening in the auditorium of the Woman's Club of this city, \$250 was collected for the orphaned children of Belgium. Featuring the program for the evening was a stirring appeal for aid for the babies of the ravished land by Daisy Jean of the Royal Belgian Trio, which group of musicians won the hearty plaudits of a large audience by its participation in the concert. The Belgian Trio, made up of Daisy Jean, Gabrielle Radoux and Jan Collignon, was hailed as one of the best organizations of its kind to appear here.

H. P. C.

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MME. ALDA IN PROVIDENCE

Prima Donna Makes First Appearance in That City—Clubs Give Concerts

PROVIDENCE, R. I., Jan. 16.—Since the holidays Providence has enjoyed several musical events of importance.

A large audience greeted with enthusiasm Mme. Frances Alda at her recital here in the Steinert series on Jan. 12. She was assisted by Erin Ballard, pianist. In a program in which English songs were featured this delightful artist fulfilled the expectations aroused by her fame. It was her first Providence appearance. Miss Ballard was an excellent accompanist.

The Arion Club, Jules Jordan, director, on Jan. 5 gave a peace jubilee concert, presenting the "Messiah" with Providence soloists. It was the club's offering toward the fund for the entertainment of the returning soldiers and sailors. A large audience heard the

oratorio, the principal parts being taken by Mrs. Jessie Parkinson Cumming, soprano; Mrs. Helen Shepard Udell, contralto; Thomas J. Kearns, tenor, and Butler Church, bass.

The Chopin Club's fortieth anniversary was held, Jan. 2, when a program of music and interpretative dancing drew a large attendance. The club is next to the oldest organization of its kind in the country. Founded in 1879, it has become the largest musical club in this city and has a membership of fifty active and 400 associate members. For several years past the club has devoted much of its energy to philanthropic work, and last season raised \$1,500 for war charities.

On Jan. 8 the Chaminade Club gave an attractive program of folk-songs and dance music in which members and guests made a fine showing. A. P.

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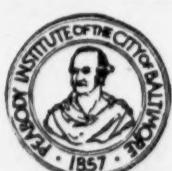
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HEAR FULTON COUNTY PLAYER

Orchestra Gives First Concert at Gloversville, with Sara Borni as Soloist

GLOVERSVILLE, N. Y., Jan. 15.—The opening concert of the Philharmonic Society of Fulton County was given at the Glove Theater before a large audience and one that keenly appreciated the musical worth of the program presented.

Victor W. Smith, formerly with the Troy Symphony Orchestra, made his bow as conductor of the Philharmonic and created a favorable impression. He was accorded a cordial welcome.

The program opened with the "Star-Spangled Banner," after which the "Symphonie Militaire," by Haydn, was given a delightful reading. A surprise was in store at the close of the "Songs of Old England," given in honor of British Day, which terminated with the well-known strains of "Rule Britannia" and "God Save the King," when Mr. Smith announced that he would in order present the national airs of Belgium, Italy and France. Other numbers by the orchestra were a "Serenade of the Mandolins" for strings in pizzicato, by L. C. Delormes, followed by a "Ronde d'Amour," a comic solo for the bassoon, played by John B. Taylor.

Sara Borni was the soloist. She is a Gloversville girl, who has won laurels in many opera houses of Italy and has returned to America recently. She is gifted with a voice of great range and power, very pure and flexible, which she knows how to fit to the various moods she endeavors to portray. Grieg's "Solvejg's Lied" was beautifully done by this young artist; in fact, proved to be one of the most enjoyable on her program. F. K.

dates were: Jan. 13 at Walla Walla, Wash.; Jan. 15, Portland, Ore.; Jan. 18, Tacoma, Wash.; Jan. 20, Everett, Wash.; Jan. 22, Seattle, Wash.; Jan. 24, Aberdeen, Wash.; Jan. 27 Yakima, Wash.; Jan. 29, Missoula, Mont., and Jan. 31 at Butte, Mont.

United Choral Conductors Give Concert

The United Choral Conductors of America, Carl Fiqué, president, heard an admirable program at the meeting of the organization in New York, Sunday, Jan. 12. The program included Sonata, Op. 36, cello and piano, Grieg, August Fraemcke and William Ebann; soprano solo, Harriet Behnée; piano solos, Variation on a Theme by J. S. Bach, "Rheingold Idyl," "God Guard Thee," Paraphrase, Carl Fiqué; Sonata, Op. 100, violin and piano, Brahms, Dr. N. Elsenheimer and William Kroll.

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What Is 'Technique' in Relation to the 'Art of Singing?'

Gifted New York Teacher Discusses Some of the Fundamentals That Must Be Gained in Order to Acquire Perfect Interpretation—Three Important Elements Concerned in the Art of Proper Tone Production

By ARTURO PAPALARDO

When speaking of the "art of singing" we all agree that its highest state of art-expression is obtained only when the singer succeeds in appealing to the intelligent public with his harmonic expression of human emotions, showing no apparent sign of the "technical elements at work," which have made possible such a presentation.

With this statement, I mean to imply that such is the ultimate goal to which a student should aim. And without going astray in our thought I wish to define immediately what these "technical elements at work" are what enable the few—for they are indeed very few, in comparison with all the singing people in the world—to win fame.

To enumerate all these elements at first might give mental indigestion to the person who knows very little about technical or mechanical terms in singing, so I shall reserve the privilege of referring to them later on, together with other details.

What a pupil should be made conscious of from the very beginning is this: When in the act of preparing to produce a tone there are three elements which must be taken into account: First, physical, the breath; secondly, mental, the words; thirdly, physiological, the ear. With each one of these elements there are many details involved, and the pupil should be told about them beforehand if he is ultimately to sing with knowledge depending thoroughly on its science and not on mere instinct.

Some of my colleagues may or may not agree with me as to the order in which I have stated these elements and my way of going about it, but I emphasize most seriously that what I say represents my personal experience, and I judge from results achieved in a very surprising degree. They also, I am sure, have had their experiences, and I take it for granted that we would agree at the end by our practical results.

Dwelling upon the first element, I shall say that the relation of breath to the voice is the same, for instance, as that of the rails to the engine of a train.



Arturo Papalardo, New York Vocal Teacher

Can such an engine travel without rails? Certainly not. Nor can "tone" be produced without being "fed" by the breath. From this simile the reader can the easier comprehend when I say "singing on the breath" is different than "singing on the voice."

Fundamentals Analyzed

The second element, speaking always from a technical viewpoint, represents the driving power, or words, which, starting with little motion, develop later into more freedom of action, but always under control. Several details are involved in this element, but I wish to proceed to the next point so as not to confuse the pupil's mind.

The technique of the third element is just as complicated in detail as the other two, and it is necessary here to enlarge upon some general details covering them, since most of these also represent the essentials of technique in the art of singing.

At first, the pupil when in the act of singing can have the ear do nothing else, after the perception of pitch or note, than to discern, or, better, differentiate, between "tone" and mere "voice." The definition of "tone" being that opposed to "noise" and being rather a sustained sound determined in pitch and quality.

In order that the pupil may work and think in the way I have suggested, the mind must be trained to "hear" the tone, that later the ear must try to reproduce, and for such a purpose a "tone-model" is required by the teacher. There are different ways of impressing such a model upon the pupil's mind, since there are teachers who are not singers, although anyone who specializes in teaching the art of singing should be able to produce an octave or so of voice. The most famous singing teachers the world has known, with but few exceptions, were hardly recognized as singers! So the assured fact that the teacher does not have to be a singer, so long as his pupils do the singing for him, and give him fame, when he justly deserves it, has contributed, in a way, to our having in the profession more "theorists" than they who can actually practice what they preach—the worst of it being that most of us talk like angels about this great art.

Essentials in Technique

But, on the other hand, some of the teachers who are or were also singers have proven to be merely idealists and have failed to gain any fame for themselves as teachers! And so, seeing both sides of the question, we must conclude that, together with the all-around knowledge required of a teacher, he should be recognized solely through and because of his practical results.

Apologizing now for this brief dissertation, I shall now go back to my theme. Speaking of the details I referred to above, I emphasize that they constitute in themselves essentials of technique, as, for instance, correct breathing done "from" the body, not "with" the body, in always increasing proportion, according to the development of the pupil, carefully watching the process of "exhalations," making the pupil conscious of the responsibility he has of changing breath into voice. The ear again comes into play in this process.

The art of elocution in singing in itself implies many important details which are necessarily included in the knowledge of how to use one's voice. Elocution could not exist without articulation of such organs as the tongue, lips and jaw, through which means we are enabled to pronounce. These organs, which take care of consonants and vowels, should be free in their action and should act simultaneously.

As you see, all these essentials are fundamentals, and only through a correct system and assiduous work can results be very satisfactory. With a normal student it should not take more than eighteen months to two years to see a complete metamorphosis in his knowledge of the use of the voice with correct enunciation.

Bear in mind that no tone production should be sacrificed for the sake of so-called "diction," nor, vice versa, since both techniques are inseparable, from an ideal standpoint. The technique of the left hand in violin playing is different from that of the right hand, and yet both must be developed gradually together; neither can be sacrificed to the other. So it is with the "technique of voice production" and the "technique of speech," as I prefer to call it.

Not until a certain maturity has been reached can the singer dismiss from his mind the technical side of his art, and I firmly believe that, although many of these essentials will by then have become automatic, there will always be need, on his part, of a certain consciousness.

FAVORITE ARTISTS IN JOINT MEMPHIS RECITAL

Enthusiastic Greeting for Fanning and Chapman—Clubs Supply Other Programs

MEMPHIS, TENN., Jan. 11.—The joint recital given at Goodwyn Institute on Friday evening by Cecil Fanning and Walter Chapman was one of the brilliant musical events of the year and the large audience that greeted these artists was enthusiastic in applause and called for encore upon encore. Walter Chapman, though only a young man in years, is mature in his art. The B Minor Sonata, Op. 58, by Chopin, and the "Dance of the Gnomes," Liszt, were especially well given and showed Mr. Chapman equally endowed with the spirit of both Chopin and Liszt.

Mr. Fanning, who has endeared himself to the American public not only with his wonderful voice but magnetic personality, always wins a warm welcome in Memphis. His voice last evening was at its best and in his songs in English he was especially pleasing.

The department of education of the Nineteenth Century Club, of which Mrs. Samuel Ellis is chairman, held the second of four salons arranged for the year's work on Tuesday afternoon in the club library. Mrs. F. W. North, accompanied by Mr. North, gave two charming vocal numbers. Mrs. R. L. Brown sang two numbers most delightfully, accompanied by Birdie Chamberlin.

Mrs. G. T. Fitzhugh was hostess for the Renaissance Music Club on Wednesday evening, when a delightful program of oratorio music was given, the accompaniments being played by Mrs. G. B. McCoy. On the program appeared Mmes. W. W. Deupree, Ben Parker, Harry Brenan, Richmond McKinney, Walter Canada, W. C. Early, Charles Miller, Caruthers Lancaster and Louise Buckingham.

The regular monthly meeting of the Beethoven Club was held on Wednesday morning and was well attended, especially by the new members. Of interest was the announcement of the musical culture class, of which Mrs. Louise Treyovant is chairman and Mrs. R. A. Street vice-chairman, that arrangements had been made to present a most pleasing program of folk-songs and dances, Jan. 22, at the Woman's Building.

N. N. O.

Edna de Lima Pleases Philadelphians

A large, enthusiastic audience at the Academy of Music of Philadelphia greeted the young soprano, Edna de Lima, who appeared for the first time in that city. Miss de Lima gave the aria, "Un bel di," from "Madama Butterfly," and a delightful group of songs by Horn, Vogrich and La Forge, scoring a great success. She was obliged to give many encores.

The Société des Instruments Anciens will give its first New York concert of the season at Carnegie Hall early in February.

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AMPARITO FARRAR HEARD IN RECITAL

Amparito Farrar, Soprano. Recital, Aeolian Hall, Evening, Jan. 14. Richard Hageman, Accompanist. The Program:

"Air de Iphigénie en Tauride" (1779), Gluck; "Air de Richard Coeur-de-Lion" (1784), Grétry; "Absence," Berlioz; "Laughing Song" from "Manon Lescaut," Auber; "You Are the Evening Cloud," E. Horsman; "Do Not Go, My Love," "At the Well" (written and dedicated to Miss Farrar), R. Hageman; "The Thunder Eagle" (written and dedicated to Miss Farrar), Elsie Déréméaux; "Papillons," Saint-Saëns; "En Sourdine," Hahn; "Sombrero," Chaminade; "Quand tu Passes, ma Bien-aimée," Messager; "Estrenne à la Rose," "Aux damoiselles par esseuses d'écrire à leurs amys," G. Enesco; "Reveillement," "Le Faune," "Ballade des Femmes de Paris," C. Debussy; "The Harvest Moon," "To the Butterfly" (written and dedicated to Miss Farrar), Julius Chaloff; "Canta," E. Granados; "El Arriero" ("My Love Is a Muleteer"), F. di Nogero.

Amparito Farrar, the young American soprano, who returned recently from a tour of the American training camps in France, gave her first New York recital for this season to an audience that contained an unusually large sprinkling of army khaki and navy blue. Miss Farrar has a deservedly large following, and the audience that greeted her on Tuesday evening heard a program that was admirably selected and charmingly sung.

The young soprano has gained appreciably in style during the last year, and her singing of the Berlioz "Absence" and Hageman's "At the Well" were examples of a keen and delicate perception

of emotional values. The last-named number had to be repeated in response to a very insistent demand. Miss Farrar is thoroughly at home in the French school and the fresh beauty of her tone and her fine sense of the demands of the modern French lyric were well shown in her singing of the Debussy numbers with which her fourth group of songs ended. In spite of the evident limitations of her voice, she is a singer who can and will be heard with increasing interest.

Richard Hageman at the piano gave another demonstration of the important part that the accompanist may play in the success of an evening's program, and he was also represented by two compositions, one of which was dedicated to the young recitalist.

Incidentally, the number of "gold stripers" present bore testimony to the popularity which Miss Farrar has won in her concert tour of the army camps abroad.

M. S.

Montreal Hears Canadian Pianist in Program of Modern Compositions

MONTREAL, CANADA, Jan. 9.—Leo-Pol Morin, the Canadian pianist, gave a farewell recital last night in the Windsor Hotel, playing a program made up exclusively of modern compositions. A delightful feature of the evening, and one in which Mr. Morin expressed himself well, was a series of morceaux by Canadian musicians. Mr. Morin's playing is marked by too many mannerisms to be thoroughly artistic, and he is not capable of great effects at present. However, he is still young, and returning to Paris in a few days, will resume his studies at the Conservatoire. That he will return an artist of serious consideration and genuine merit is not to be doubted.

R. G. M.

Naugatuck Audience Acclaims Raymond Havens

A large audience attended the recital by Raymond Havens, the Boston pianist, at Naugatuck, Conn., Jan. 8. His excellent interpretations of an interesting program, which included a group of Chopin and other works by Schubert, MacDowell, Saint-Saëns and Chabrier won for him high praise and enthusiastic applause.

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"SCHOLA" SINGERS IN VARIED PROGRAM

Schola Cantorum, Conductor, Kurt Schindler. Concert, Carnegie Hall, Evening, Jan. 15. Assisting Artist, Lambert Murphy, Tenor. The Program:

"Praise of the Gallant Warriors" (1588), William Byrd; "The Queen of Love and Beauty" (1603); John Dowland; "Dance of the Nymphs" (1604), Thomas Greaves; "Brigg Fair," Folksong from Lincolnshire (with tenor solo), (1911), Percy Grainger; "Car gooes" (1912), Balfour Gardner; "The Siessta" ("Scaldava il sol"), (1582), Luca Marenzio; "Longing for Nature" ("I vaghi fiori"), (1586), Palestrina; "Portrait of a Fair Lady" ("Da cosi dotta man") (with a chorus of solo voices) (1589), Palestrina; "A Madrigal of Love" ("Mori quasi il mio core"), (1586), Palestrina; "Catalonian Country Dance" ("L'hereu Riera"), (for five part mixed chorus), (new), Cumellas Ribo; Two Ballads of Spanish Galicia (new)—"Ballada Gallega," "Negra Sombra" (for tenor solo and male chorus), Juan Montes; Three Settings of Catalonian Folk Melodies, (new)—"La Pastoreta," "El Comte Arnau," "Fum, Fum, Fum" (Noël), (for eight-part chorus), Kurt Schindler; Russian Choruses (first performance)—"Russian Winter," "Russian Festival," Leo Ornstein; "A Day in Merry Old England, Anno 1600," a Medley of Elizabethan Ditties and Roundelay Set in the Form of a Quodlibet by Kurt Schindler.

It is hardly ever possible to listen to the Schola Cantorum without an acute sense that less would be more. Qualitatively, rather than in the numerical aspect of favors conferred. Now the organization is unique in New York. It has attained permanency in the face of vicissitudes that invariably beset such projects as it embodies. It provides an element of solace against the stupefying influences of conventional music-making. It sheds light upon music that must otherwise have remained unknown. In fascination, prodigal originality and ingenious contrivance Kurt Schindler's programs are to be reckoned almost unexceptionable. They invariably include enough masterly and beautiful music to provide the solid foundation, yet it is fresh and unexploited stuff, untamed by persistent repetition. But the Schola always attempts more of it than leisure for preparation and the prudence thereof sanction. It bites off more than it can chew. It sings much indifferently rather than a little well. Its work resembles that of the Vicar of Wakefield's painter—it would be better if more pains had been taken with it.

In point of musical interest last week's

program deserves several column minutely particularized comment. paradox, the concert was more interesting than it was. It should have engrossed the attention and enlisted the enthusiasm more effectually than it did. But except in the Spanish numbers, the choir did not sing well. It suffered from the dilatory rhythm, the disdain of pitch and the hollow, lack-luster tone often remarked of the Schola. Frequently, too, and more deplorable, from a want of the vitality that comes from a communicative enthusiasm and a ready self-abandonment to the joy of the task.

The folk dances and ballads from Catalonia and Spanish Galicia evoked from the singers the best they chose to give during the evening. There is curious magic in this music. It departs extensively from the cabined and confined popular notion of the Hispanic tone. In a sense, the late Granados was right. The public entertains small notion of the unworked mines that Spain harbors. Each revelation extends the limits of the horizon. The genius of Raoul Laparra stimulated curiosity in this intriguing and concentrated, vital folk music last season. The ballads noëls and dances last week by their naïve freshness or delicacy or dramatic vividness further provoke it. Only a few discerning spirits have preached the true gospel of Spanish music hereabouts. Let more take up the trail. Peradventure it leads to a promised land.

The gruesome ballad of Count Arnau who returned, all-burning, from hell to ease his torments by a glance at his wife and children, bears analogies to the Scottish "Edward," made memorable by Loewe and more so by Brahms. Felipe Pedrell was once thrilled to the core by a tremendously emotional recital of its two hundred odd verses made to him by an old peasant woman of Catalonia. The Schola was not fiery or dramatic in its presentation, but it succeeded in gripping the listener notwithstanding. Mr. Schindler arranged it for eight-part chorus, even as he did the simpler but delicious "Pastoreta" and the joyful Christmas carol, "Fum, Fum, Fum."

Percy Grainger's "Brigg Fair" is known here and has been better than in the past. Balfour Gardner's setting of Masefield's remarkable bit of marine impressionism, "Cargo," is less interesting than his "News from Whydah." But then the poem is not the sort of thing that urgently invites music. Leo Ornstein's pair of choruses will grievously disappoint those who would keep that young person on the prickly path of harmonic Bolshevism. The first seems an attempt to create a second "Ay Ouchnem"; the second to denote the emotion of melancholy boiled in vanilla. But at least they refute the notion that Ornstein is incapable of a tune. The "Quodlibet" (medley, in plain English) of Elizabethan catches and rounds are part of that warm and fragrant soil from which grew in our own day the rich fruits of the Gilbert and Sullivan operas.

Lambert Murphy sang various tenor solos interspersed through the choral pieces. His voice sounded beautiful for the greater part.

H. F. P.

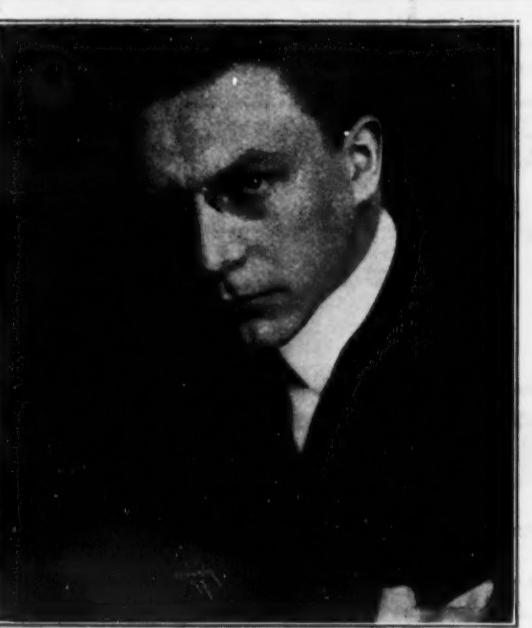
La Porte Musicians Plan Early Presentation of "Joan of Arc"

LA PORTE, IND., Jan. 10.—The La Porte Choral Society will begin rehearsals this week on Gaul's "Joan of Arc." The influenza epidemic interrupted the rehearsals during the past two months, but the zeal of the members has not been lessened. Carl Sauter, the talented accompanist for the last three seasons, is to continue his work with the society. Mildred Faville, supervisor of music in the public schools, will direct the chorus the rest of the season. The cantata will be given early in May.

M. F.

Colin O'More, the young tenor who was recently heard in recital in Aeolian Hall, recently returned from a tour of ten concerts in Arkansas, including a recital in Heber Springs, in which city he was born.

Max Rosen, violinist, who has appeared twice in New York with orchestra this season, will give his first recital at Carnegie Hall on Saturday evening, Jan. 25.



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Iron City Is Dazed by Russian Virtuoso, Charmed by Homer, Renard and Gills, and Surprised by Theo Karle—Concerts by Local Musicians Help Enliven the Week

PITTSBURGH, PA., Jan. 19.—It has been a hectic week with more to attend than there are hours to spend. All kinds of people have been here playing and singing, and the city has been liberal in its attendances.

Wednesday night saw Jascha Heifetz and the largest audience the city has had out. Jascha Heifetz entirely recovered, and playing like the genius he is, thrilled more than two thousand people. He gave a miscellaneous program of varied interests. He opened his program with the Tartini "Sonata in G Minor," followed by the Mendelssohn Concerto in E Minor. Both of these he did with his customary skill and taste. Later a Chopin Nocturne and a Brahms Hungarian Dance were used, two Caprices of Paganini, Mendelssohn's "On Wings of Love," and a Rondos des Lutins concluded the program. Every fiddler can make the G string throb, but it takes a Heifetz to produce tone with harmonics, double stopping, and double trilling. His performance was the finest piece of playing the Iron City has heard so far.

On Thursday night Louise Homer of Metropolitan fame and Rosita Renard, the charming Chilean pianist, literally "stood 'em up." It was the fourth concert of the Ellis series, and by far the most successful. The S. R. O. sign was out, and two hundred persons were embarrassingly placed on the stage.

Rosita Renard used as her opening numbers three Chopin numbers. She gave these virility and verve. Her conception of the Scherzo in C Sharp was in strong contrast to the playing we had the week before. Louise Homer gave for her opening songs two arias of Gluck's and a Sgambati number. She received an ovation for her work, and about all the cut flowers in town. Pittsburgh is partial to her; they like her style, her smile, and in fact everything she does. She sang the Gluck numbers in a fine dramatic fashion. Later three French songs were given with effect. Louise Homer concluded her program with three of Sidney Homer's songs and a John Alden Carpenter number. She interpreted this distinguished composer in a wholly admirable way. Mrs. Edwin Lapham was the accompanist, and she supported Mme. Homer in her usual competent manner. Rosita Renard used an Albeniz "Serenata" and "Les Abiles" by Dubois, and a "Theme Varie," Padewski. She was highly successful in all three morceaux. Her program was concluded with the inevitable Liszt

which she played in a vigorous, masculine manner. The concert was a joy.

Gills and Karle Sing

On Friday night the Art Society presented two new singers in the persons of Mme. Gabrielle Gills, dramatic soprano, and Theo. Karle, American tenor. It was the fourth program of the forty-sixth season, and a large audience was present. These gifted singers gave a wide program ranging from Gretchaninoff to Katherine Gleen. Mme. Gills sang arias by Handel, Gretchaninoff, Rachmaninoff, Charles Heurer, Fauré, Hué, and Debussy. She is a woman who is well endowed, voice, temperament, range and appearance—all are hers. Her biggest moments were in the Russian and modern French songs. These were given with eclat. The audience was most enthusiastic about her work.

Theo. Karle is the best young tenor who has been heard here. He was almost a sensation. His voice has a sympathetic quality, and his diction very clean; he has that illusive thing we call stage presence, which is more to be desired than fine gold. His program started with Handel and stopped for a few felicitous moments with Franke Harling and the delightful "Divan of Hafiz." He used for a closing group four American songs which he did with distinction. In this section were songs by Loomis, Stickles, and Watts. The Art Society has done a conspicuous work for Pittsburgh. It has introduced more new singers and instrumentalists than any other organization. May it have as many years to come as there have been milestones in the past.

We had an interesting and profitable contest for young musicians under the mothering care of the National Federation of Music Clubs, Pennsylvania. The contest was open to violinists, vocalists, and pianists. Successful contestants are to be sent to Peterboro, N. H., this summer. Among the singers who participated were Ruth Seaman, Mrs. Dora J. Morehead and Harold McCall. Among the violinists were Sarah Lenar and Miss E. Tyson. The compositions used ranged from Arne, Bach and Chopin to Cadman and MacDowell. A great deal of interest was taken in the contest, both locally and throughout the State. It is predicted that much good will be resultant, if for no other reason than that it brought the younger musicians together.

The Musicians' Club held its annual winter solstice and "feed" last week. The treasurer's report shows the club to be in splendid financial condition, thanks to William Mulvaney Witt, the retiring treasurer. The officers for the year to come are Dallmeyer Russell, president; Vincent B. Wheeler, vice-president; John Siefert, treasurer, and Stephen Leyshon,

secretary. All of the officers are prominent in the musical life of the city. The club represents the city's best musical element.

The Tuesday Musical Club has just begun a drive for new members. Mrs. Edward B. Lee has done much to make the club one of the great organizations of the country. On Tuesday afternoon a recital of compositions by American women composers was given. Jessie Pringle sang a group of songs by Jesse Gaynor Iola Worrell, Harriette Ware, and Mary Turner Salter. Miss Marion Petee played a piano group of the works of Theodore Sturkow-Ryder, Theodore Dutton, and Louise Wright; Mrs. Allan Cruikshank sang songs by Harriet Ware, Gertrude Ross and Fay Foster. Two violin pieces were played by Mrs. Eda Kearly Little, written by Anna P. Risher and inscribed to the performer. Mrs. Pauline Frazier gave piano numbers by Helen Hopekirk, Mrs. H. H. A. Beach, and Margaret Hoburg. The feature number was the song-cycle, "Spring Time" written by Mabel Daniels and sung by Mrs. Dallmeyer Russell, Mrs. David C. Olney, Mrs. Leora S. Mc-

Kennan, Mrs. E. B. Sulzner, and Mrs. Henrietta Hibbeard. Mrs. Elsie Mitchell was the accompanist.

Up Oakmont way they had a pretentious concert on Friday night. It was one of the biggest recitals our Pittsburgh environs has heard. Helene Kanders, Metropolitan soprano, assisted by Hans Kindler, cellist, with that clever accompanist, Carl Bernthal, gave the concert. The program ranged from Beethoven to Ward-Stevens. Miss Kanders did four songs by Rachmaninoff and Wolf-Ferrari, and of course Mr. Kindler did an inevitable Popper number. Leaving off the name Popper from a cello program is almost as great a sacrifice as omitting Vieuxtemps's name from a violin group; any way it is not apparently done by our best performers.

Sudworth Frazier, the gifted young tenor of the Third Presbyterian Church, assisted by Mrs. Elsie Staud Denton, gave a recital of miscellaneous songs at the Twentieth Century Club on Thursday afternoon. Edward Harris was the accompanist. These two young men are promising musicians of the city. They have talent and vision. H. B. G.

OFFER SANDBY COMPOSITIONS

Scandinavian Folk-Song Arrangements Heard at Modern Music Society

Compositions of the noted cellist, Herman Sandby, occupied the entire program given at Rumford Hall by the Modern Music Society last Sunday evening. The assortment consisted of Scandinavian folk-song arrangements for piano, violin and cello, some of which are already familiar here; a Nocturne for cello and piano, a "Halling" for piano and violin; some songs to poems by Wilde, Strange and Whitman and the String Quartet in C Major. The artists concerned were Charlotte Lund, soprano; Louise Edling, violin; Herbert Borodkin, viola, and Marguerite Valentine, piano, in addition to Mr. Sandby himself.

All of this music was heartily greeted and all was admirably presented. The folk-song arrangements abound in ingenious and beautiful touches. That they often recall Grieg only adds to their charm. The Quartet discloses creative capacity of a highly valuable order. It should be heard frequently.

RECITAL BY MME. LANGENHAN

Soprano Shows Versatility in Program at Virginian College

LYNCHBURG, VA., Jan. 15.—The Auditorium of the Virginian College was filled with an enthusiastic audience on Jan. 15 for the recital given by Christine Langenhan, the noted dramatic soprano. Mme. Langenhan's charming personality and fine art were evident in all her songs and she found great favor with the audience.

She proved herself again a most versatile artist, possessing a voice of great beauty, remarkable diction, whether in English, French, Italian, Russian, Bohemian or Norwegian songs, and displayed great intelligence in her inter-

pretation. She was skilfully accompanied by Emil Berger.

Mme. Langenhan's program included "Angels Ever Bright and Fair" and an aria from "Joshua" "Oh, Had I Jubel's Lyre," Handel; a French group, including an aria from "Mignon," "La Pavane," by Bruneau, and "Ouvre tes yeux bleus," by Massenet. "The Star," Rogers; "One Is One," Spielter; "Come for a Sail in My Little Boat," Troostwyk, and "Homeland," by Sidney Homer, comprised a second group. An aria from "Cavalleria Rusticana," Mascagni; "Lullaby," Gretchaninoff; "Songs My Mother Taught Me," Dvorak, and "I Love Thee," Grieg, came next. The final group included "The Sunset Glow," John W. Metcalf; "Robin on the Apple Tree," Thomas J. Hewitt; "Bes' ob All" (Negro song), A. Walter Kramer, and "Star of Gold," Mana-Zucca.

The second as well as the fourth group could be well called "encore numbers," as Mme. Langenhan was obliged to repeat each song. In the American-English group A. Walter Kramer's "Bes' ob All" and Mana Zucca's "Star of Gold" were redemand. The artist graciously added several additional numbers.

Music at Cantors' Meeting

The twenty-fifth anniversary of the foundation of the Cantors' Association of America was held in the Rodeph Sholom Temple, New York, on Jan. 19. A large congregation heard much good music done by the cantors themselves, with the choir of the temple under the leadership of P. Leon Kramer, J. Davis being at the organ. The choir and congregation sang "America." Prominent among the vocal soloists was Josef Rosenblatt, who sang "Adonoy, Sechoronu" with beautiful effect. Max Rosen, violinist, played solos.

Darrio Zalish has been named director of the new down-town Institute of the Conservatory of Musical Art of New York.

AMPARITO FARRAR IN "A VERY SUCCESSFUL RECITAL"—Eve. Mail

ÆOLIAN HALL, JANUARY 13th, 1919

New York Times, January 14th, 1919:

"Miss Farrar's voice is pure and sweet and well trained. . . . Her English and French diction are both excellent, and she sings with a nice taste. She was at her best in the group of modern French lyrics, particularly 'En Bourdine,' by Hahn. Chaminade's 'Sombrero' was delightful, and there was esprit in a Messager song, 'Quand tu passes.' Her program was full of good things to sing and modern; also several dedicated to the charming young lady herself. Miss Farrar is a dainty young singer."

—James G. Huneker.

New York American, January 14th, 1919:

"TWO GIFTED WOMEN GIVE RECITALS AT AEOLIAN"

"The evening audience was charmed by the youth, beauty, and pleasing vocalism of Miss Farrar. Her art has broadened considerably since her debut recital a year ago. This was especially noticed in the opening group, which comprised two difficult examples of the old school—an aria from Gluck's 'Iphigenia in Tauride,' and an eighteenth century air by Gretry."

New York Morning Telegraph, January 14th, 1919:

"The minute Amparito Farrar comes on the platform you leave a sigh of relief. When she made her appearance at her song recital at Aeolian Hall last night, she out-Farrared Amparito Farrar. She was received with enthusiasm by her many admirers, an enthusiasm which increased as the evening proceeded."

"Miss Farrar has a delicate soprano voice. There is a great deal of sweetness and delicacy about it. She uses it with skill, and possesses an unusual amount of natural aptitude. She has a pleasant personality and a genuine gift for putting over a song. The program was rendered with rare taste and charm."

New York Evening World, January 14th, 1919:

"Amparito Farrar gave a song recital at Aeolian Hall last night that charmed a large audience. Her programme consisted of all French and English songs, which she sang with daintiness and grace and with clear enunciation."



Photo by Bain News Service

New York Globe, January 14th, 1919:

"Miss Amparito Farrar gave another song recital in Aeolian Hall yesterday. In the interval between the two concerts she has been singing for the soldiers on the other side. It has proved to be a profitable interval for her as well as for the soldiers, since she has gained much in poise and dramatic intensity and made an even more charming picture than on her first appearance. A large and enthusiastic audience welcomed the singer."

New York Evening Sun, January 14th, 1919:

"Back from the entertainment of our soldiers in France comes Miss Amparito Farrar to sing in the equally just cause of art at home. Since her debut as a full-fledged recitalist last season, Miss Farrar has been much under the French influence, and her programmes prove it prettily. The one she gave in Aeolian Hall last night had many echoes of the Paris of yesterday and today."

"Good to look at and quite equally good to hear, it is not difficult for Miss Farrar to make a pleasing impression. A number of her songs were written for her especially—two by her accompanist, Mr. Hageman, for example—and to these she can bring a special zest and the grace of understanding."

New York Evening Mail, January 14th, 1919:

"A large audience heard Amparito Farrar give a very successful recital at the Aeolian Hall last night. Miss Farrar's voice is pleasant and she uses it with discretion. In fact, she gives every evidence of having had a sane and sound training. She was particularly good in a group of French songs, notably Chaminade's 'Sombrero,' and Messager's 'Quand tu passes.' The program was on the whole very interesting."

New York Tribune, January 14th, 1919:

"Miss Farrar has a pleasing personality and a pleasing voice; in fact, she is a singer admirably suited for the art of the salon. Her voice possesses flexibility and it is of uniform timbre throughout the scale. Miss Farrar was best last night in such things as the 'Laughing Song' from Auber's 'Manon Lescaut,' and in Richard Hageman's 'Do Not Go, My Love,' and 'At the Well.' The hall was well filled and the audience most generous in its applause."

MANAGEMENT: WINTON AND LIVINGSTON, ÆOLIAN HALL, NEW YORK

CHICAGO AUDIENCES ACCORD A FRANTIC WELCOME TO NEW OPERAS

World Première of Fevrier's "Gismonda" Marked by Wild Demonstration for Composer, Mary Garden, Conductor Campanini and Other Principals—First American Performance of Catalani's "Loreley" Results in Triumph for Anna Fitziu and the Leader, Polacco—Florence Macbeth Scores as "Gilda"—Symphony Presents Italian "Novelties"—Hofmann and Novaes Capture More Honors—Flonzaley Quartet Draws Capacity Houses—Lashanska Earns Esteem

Bureau of Musical America,
Railway Exchange Bldg.,
Chicago, Jan. 18, 1919.

A PART from the opening of the season, no week has been more brilliant in the affairs of the Chicago Opera Association than the one just past. It was the occasion for two notable first performances, the world première of Henri Fevrier's "Gismonda," on Tuesday night, and the first performance in America of Catalani's "Loreley," on Friday night. "Gismonda" brought into prominence Mary Garden, Charles Fontaine and Alfred Maguenat on the stage, with General Director Cleofonte Campanini conducting. "Loreley" became worth while through the efforts of Anna Fitziu and Alessandro Dolci as singers and Giorgio Polacco as conductor.

Fevrier's setting of the famous Victorien Sardou drama has been composed for some half dozen years, lying in abeyance until Director Campanini, deciding that it would be a good novelty for Chicago, decided to bring it out. Whatever may be its fate in the future, it will be a success if careful preparation can make it so. Not for years have there been more painstaking and scrupulous rehearsals, more desire on all sides to do everything imaginable to give it a smooth and persuasive performance, a more lavish investiture of gorgeous scenery.

Ovation for Fevrier

World premières are frequently successful, if not for their own virtues, by the manner in which they are presented. All the ceremonials of an opening night were observed to the last detail. Artists, composer and conductor were called before the curtain times without number; the conductor was kissed by the composer; the composer was presented with an enormous wreath; the star leaned over the footlights and shook hands with as many of the orchestra as were within arm's reach. Everyone was happy, the emotionalizing process extending to the audience, which exploded into hysterical spasms of delight at every new demonstration.

In his two operas, the older "Monna Vanna" and the present "Gismonda," Fevrier has shown extraordinary shrewdness in the selection of librettos. Both were proved and successful plays before he began his share of the work upon them; both had the elements that made them fluid and workable operatic librettos as well as good plays. The shrewd showmanship employed in the selection applied equally well to the composition. No one could more frankly have addressed himself to the task of writing effective music.

He has shown himself expert in the art of writing according to the modern idiom. His scores are matters of themes rather than fully composed melodies, and the themes are intended more for their effect than for their originality. It was as though he had said that good music belongs to the world. He knows a good theme when he hears one, and he would seem to have heard a good many. Another of his rules is, if one may judge by "Gismonda," in case of doubt write something that will be loud in performance. Very little more would seem to be necessary in the composition of an effective score.

A good many changes were made during the rehearsals. Several more will be necessary before the work moves with entire smoothness. At times there have been cuts which left the plot connection a little vague. None of these will be difficult to arrange, and probably by the

time the work is given in New York all details will be well in hand.

Triumph for Garden

With Maestro Campanini's conducting and Miss Garden's gorgeous appearance in the title rôle there was real cause for joy in the performance. It was a part made for Miss Garden. As a picture on the stage, she was a marvel; as a personality, she dominated the stage whenever she appeared upon it. As the rôle required her almost constant presence, she was in an almost incessant state of dominance. Nothing could have been more pictorial than she in the trappings and headdress of the medieval *Duchess* in the final act; nothing lovelier than her simpler costume in the second scene. At all times her lithe, alert vitality gave energizing force to the drama, and even, apparently, to the notes of the orchestral score. With so much of pictorial and dramatic value in Miss Garden's performance, the excellent exhibitions of the others necessarily became secondary, though they would have been highly important in other circumstances.

Fontaine was a fine, manly, melodious *Almerio*; Maguenat gave one of the best performances of his career as *Zaccaria*. Two splendid bassos, Marcel Journet and Gustave Huberdeau, had important parts. Smaller rôles were beautifully done by Octave Dua, Frederica Downing, Alma Peterson, Marie Pruzan and a number of others.

At least two of the scenic settings are new and important achievements for the company. One is that of a room in a convent, the second act; the other a Byzantine cathedral, the fourth. For ornate display of paintings, mosaics and lavish colorings, for line, color and depth that have a definite meaning, nothing has ever been better in the history of the company.

There was also a ballet, which will undoubtedly be famous. This was among the moonlit ruins of the third act. It was designed by Andreas Pavley and Serge Oukrainsky, and danced by them, their own corps of assistants, together with the ballet corps of the company. There is no plot in it, merely a matter of leisurely groupings, posturings, upraised arms and floating draperies, but ideally designed and ideally executed. It was dreamy, imaginative and in all ways lovely.

The affair thus became something of a personal triumph for Campanini, not only for having selected the work but for the remarkable manner in which he caused it to be produced.

"Loreley" Première

"Loreley" was almost the direct antithesis of the Fevrier opera. Among the points of difference were a score much more singable and musical, a production made up out of what scenery and costumes the company happened to have on hand, and a libretto which, for American tastes at least, is by no means the equal of the other. There was a resemblance in the excellent, conscientious performance.

There were many ups and downs before the Catalani work came into actual performance. It was originally intended as a vehicle for Rosa Raisa. As she transferred her address from the hotel to the hospital the performance was postponed to give Miss Fitziu a chance to learn the rôle. As not enough time was given, it was postponed again. In addition, there seemed a determined effort on the part of the publishers to keep all knowledge of the opera a profound secret. No librettos were printed, and what advance information could be gained about the work was learned by hearsay and through a brief summary of the plot given in the program books. "Loreley" is the operatic presentation of the Loreley legend, or rather the begin-

ning of the legend. Therein lies its weakness for popular American consumption, not necessarily that it is German, but that it is legendary. It relates how a peasant girl, being disappointed in love, devotes herself to the god of the Rhine and becomes the famous temptress of the rock, her first victim being her faithless lover. There is nothing very human about it; in fact, its sole chance in this country is to give it a production which would emphasize its unearthly element. This, except in so far as could be brought out by Miss Fitziu's lovely performance, was not done.

Its strength lies in the fact that Alfredo Catalani possessed an unending fund of fluent, sincere melody, and a well defined talent for the dramatic. Unfortunately he died before he was fully outgrown his early musical associations and before he had fully developed his own personal style. All through this Italian score there are marked traces of German influence, more in the manner than in direct transfer of themes, though there is at least one quotation from "Tannhäuser" that could hardly have come there by accident.

But there is enough of Catalani's own to outfit several operas of the modern school. Among the high musical points may be mentioned a recurrent melody which begins the overture and follows *Loreley* in all her appearances; a wedding march; an epithalamium for chorus and orchestra; a funeral march, written in the major mode; several good solos; and two exquisite ballet numbers.

Anna Fitziu's Success

Even without the short notice upon which she learned the rôle, Miss Fitziu is to be congratulated for having made a fine performance. She had a big dramatic moment in the first act, and throughout the rest of the opera she managed to throw a glamour over her ghostly appearances that made them very persuasive.

There are other congratulations to be extended Florence Macbeth for her delicate, graceful and attractive performance of the second act; also to Alessandro Dolci for his dramatic finale. Lesser rôles were well done by Virgilio Larrazi and Giacomo Rimini.

But as on many previous occasions, the big person of the performance was Polacco. He did conducting of unequalled fire and beauty: in the intense moments building up climaxes with all the stops drawn out; in the ballet scene of the final act making the orchestra play as exquisitely as it has ever done.

Dora Gibson in "Aida"

Dora Gibson appeared in the title rôle of "Aida" on the night of Jan. 11, being the first time she has sung it here and the second time she has appeared in opera. In spite of a painful fall suffered on the night before, she made a good performance of it, singing the music with a round, suave and full, rather than brilliant tone. One thinks of her voice as being of a soft, ingratiating quality, yet it crosses the web of the orchestra excellently. Miss Gibson is very evidently experienced in operatic routine, carrying herself well and being thoroughly acquainted with her part in the stage picture. The rest of the cast was unchanged, as was the entire cast of "Monna Vanna," the repetition of which opera was the attraction for the matinée performance of the same day.

Macbeth Scores as "Gilda"

"Rigoletto" was sung for the first time of the season on the night of Jan. 13, with Riccardo Stracciari singing in the name part; Guido Ciccolini confirming his reputation as the best of all the lyric Italian tenors since the foundation of the company; Florence Macbeth making her first important appearance of the season as

Gilda; and Giorgio Polacco, as he has frequently done this season, revitalizing an ancient score through his own energy and musicianship. Miss Macbeth displayed a highly appealing personality and a voice that required no concessions in the way of transportation for ease of performance at any time.

"Samson and Delilah" was repeated on the night of Jan. 15, without change of cast.

Symphony Gives "Novelties"

The Chicago Symphony Orchestra has been busy this week. Another popular concert was given on the night of Jan. 16, followed by the regular pair of subscription programs on Jan. 17 and 18, at which latter event Harry Weisbach, the principal of the first violins, was the soloist. He played the Paganini Concerto in D Major with lovely quality of tone and able technique.

Eric DeLamarter conducted two Italian works better known in Europe than here. One was the prelude to the third act of Spinelli's opera, "A Basso Porto," a very pleasing excerpt; the other, a gently mannered, well-bred symphony in D Major by Sgambati, which had a highly ingratiating Scherzo and some other movements that would have been better had the composer not been so insistent upon doing the correct thing. Lieut. Leo Sowerby's sprightly "A Set of Four" and Rimsky-Korsakoff's "Capriccio Espagnol" were repeated and given an inspiring performance.

Hofmann in Recital

Three well attended musical events on Sunday afternoon, Jan. 13, showed a renewed interest in music of the non-operatic variety. Josef Hofmann, appearing at Orchestra Hall for the first time in Chicago for over two years, played a program of the same kind and with some of the same music that he has been playing for over two decades. Old as it all may have been, it was played as he alone can play it, with impeccable technique, extraordinary care for the piano tone, and an air of cool, almost dehumanized, detachment which makes him the perfect pedagogue of to-day. The important work on his program was the Beethoven Sonata, Op. 101. There was also a group by Chopin and a number of selected pieces. According to his custom, he made no claim upon the works of the modernists, such music being of the kind in which he betrays little interest.

Novaes Wins Again

Another great pianist, Guiomar Novaes, was at Kimball Hall, a smaller place of assemblage, but also well attended. It was explained that she might not be at her best, her mother's death being an incident of only a few days before, but she needed no excuses. Had there been nothing but her Chopin playing to hear it would have been enough to put her in the first rank of pianists, but there was also Franck's well-known Prelude, Chorale and Fugue, as well as the shorter pieces. Miss Novaes is undoubtedly the most human of all those of her profession. The classical pieces are never chilled under her fingers; the emotional outbursts are always at the limit of emotion. As a technician, she is quite able to hold her own with all the mighty ones of the keyboard, but one seldom stops to analyze her playing in its technical aspects. He merely thinks of it as a little better, a little warmer, a little more enthusiastic than any previous performance.

Flonzaley's Draw Throng

The Flonzaley Quartet drew its second full house of the season at The Playhouse, a feat never before accomplished in all the years that this great organization has been visiting Chicago. It is an encouraging symptom to see that the quartet is at last coming to its own. These players have long deserved it, being, as they are, one of the loveliest of all chamber music organizations. On their program was the Beethoven Quartet in B Flat, Op. 18, No. 6; the "andantino doucement expressif" movement from the Debussy work in G Minor, and an early and very attractive Quartet in A Major, Op. 2, by Glière.

Lashanska Well Liked

The last of the Kinsolving morning musicales at the Blackstone Hotel brought a singer new to Chicago, who ought by all signs to be famous in this part of the country before very long. She was Hulda Lashanska, a soprano with a very good voice and a highly expert knowledge of the art of using it.

[Continued on page 43]

MARION CHAPIN

SOPRANO
HOTEL SOMERSET
BOSTON, MASS.

CHICAGO AUDIENCES ACCORD A FRANTIC WELCOME TO NEW OPERAS

[Continued from page 42]

Seldom has anything been heard more appealing than the expert deftness with which she interprets songs that are worth interpreting. She will be welcome in Chicago as many times as she is able to come here.

With her on the program were Salvatore de Stefano, announced for the first concert of the series but delayed by illness, who did some highly agreeable harp playing, and Cornelius Van Vliet, who substituted for Pablo Casals, also ill, and who proved his title to be one of the

great cellists in America. He went off the beaten track to select his music, and in the trip found some works of a high degree of charm. He is one of the artists who are worth while.

Richard Czerwonky, violinist, has just received a very interesting letter from the president of the Woman's Club of Winnipeg, Canada, where he appeared recently, congratulating him upon his work and expressing the hope that they may hear him again. Charles W. Clark, baritone, will use five of Mr. Czerwonky's songs at his coming recital, four of which are in manuscript.

Mme. Sturkow-Ryder played for the Woman's Musical Club on Jan. 2 and for the Arche Club on Jan. 10.

Allen Spencer, pianist, gave a joint recital with Julia Claussen, mezzo-soprano, at Sioux City Jan. 14.

Gustaf Holmquist appeared as the bass soloist in Handel's oratorio, "The Messiah," with the Evanston Musical Club Jan. 9. On the following night he sang with customary success before the Aurora Musical Club.

Mrs. Genevra Johnston-Bishop sang before the Duquesne Club in Pittsburgh Jan. 18.

EDWARD C. MOORE.

Philadelphia Amateurs Produce Opera

Leps Conducts Operatic Society in Balfe Work—Toscha Seidel Dazzles Audience—Alfred Cortot and Povla Frijsh Appear in a Charming Recital

PHILADELPHIA, Jan. 17.—Musical Philadelphia was out in force to-night at the Metropolitan Opera House to learn the effect of the war upon the Philadelphia Operatic Society, a purely amateur grand opera organization, and a purely Philadelphia organization. To-night the "Bohemian Girl" was sung, and most creditably. The Society had presented the same opera on four different occasions, but never before with such handsome settings. Comparisons may be odious, but not in this instance, when one thought back for thirteen years and recalled the little body of enthusiasts which met in a small room in the Fuller Building and initiated the project which resulted in the production of "Faust" on April 16, 1907. Here, indeed, is encouragement for further amateur organizations in other cities. In the thirteen

years the Society has given thirty-eight performances. To-night marked the fifth time it has sung the Balfe opera. And it must not be forgotten the organization does not receive any subsidies whatsoever from either the municipality or the State. Its funds are contributed by music-loving members and friends. The profits from to-night's performance, moreover, were donated to the Hahnemann Hospital.

The cast was headed by Katheryn McGinley Noble as *Arline*, who looked, acted and sang the part well. Katheryn C. Martin carried the rôle of the vengeful *Queen*, and she delivered the mezzo-soprano passages clearly and with deep feeling. Eva A. Ritter was fully adequate in the lesser rôle of *Guda*, and little Adelaide van Hasselt was *Baby Arline*. Paul Volkmann made a most manly *Thaddeus*. Horace A. Hood was the *Count*. Charles J. Shuttleworth portrayed the villainous *Devilshoof* with

highly dramatic fervor and fine vocal effect; Herman J. Bub was a diverting *Coxcomb*. Wassili Leps conducted with gratifying results.

The chorus was probably the best-trained ever presented by the Operatic Society and was warmly received. Then, too, the Society's own ballet corps proved it had lost none of its nimbleness nor sense of rhythm.

W. H. Fitzgerald was stage director and Frances Fitch, the ballet mistress.

Recital by Toscha Seidel

Opening his program with Tartini's "Devil's Trill," bravely played, Toscha Seidel gave a recital here on Jan. 16 before a large audience in the Academy of Music. His artistry roused comment reminiscent of the early days of Hofmann, once the "child wonder." Seidel further won his audience by the excellence of his work in the Wieniawski Concerto in D Minor, followed by the graceful Minuet by Frederick Hahn of Philadelphia, and head of the Hahn Quartet; the "Slavonic Dance" by Dvorak, and Cartier's "La Chasse," both of the latter arranged by Kreisler. Then, as if even more to demonstrate his powers, Seidel played "Rapelle Roi," by Joel Belov, and the "Gypsy Airs" by Sarasate. In the Sarasate numbers his playing was so remarkable as to call forth repeated encores from the audience. L. T. Grunberg was both an able and sympathetic accompanist.

The largest audience of the season to attend the Monday musicales in the ball room of the Bellevue-Stratford was entertained on Jan. 13 by Alfred Cortot, the French pianist, and Mme. Povla Frijsh, the Danish soprano. Especial interest was manifest in Cortot in view of his success here recently when he played with the Philadelphia Orchestra.

Mr. Cortot inspired his audience by playing a group of short numbers, mostly by modern composers, and confirmed the previous impression gained of him that he is a colorist of high degree, yet with a strict classicist. Moreover, while undeniably possessed of great individuality, he does not permit his own particular ideals to intrude upon the accepted modes of interpretation. In the group of shorter works, "Minstrels" and "La Cathédrale Engloutie" by Debussy, were especially well done. The Chopin Polonaise in A Major also endeared him to his auditors. To cap his portion of the program he gave the old war horse, Liszt's Second Hungarian Rhapsodie but with such clear-cut phrasing as to dazzle his hearers.

Mme. Frijsh sang two widely different groups of songs. The first included Faure's "Au Cimetière," Gretchaninoff's "La Steppe," and numbers by Chabrier, Loeffler and La Parra. The second group consisted entirely of Scandinavian works, including compositions by Sibelius, Grieg, Sinding, Kierulff and Lie. Her singing of the Sibelius "Tryst" was notable for its loveliness and appeal.

THOMAS C. HILL.

Three Arts Club Hears Two Soloists

The program at the Three Arts Club on Jan. 5 was presented by Mrs. Rockwell, soprano, formerly of the Metropolitan Opera Company, and Badrig Vartan Guevchenian, tenor. Each gave two groups of English, French, Italian and Armenian songs. The program closed with the "Marseillaise" by Mr. Guevchenian.

SARA SOKOLSKY-FREID BEST IN ORGAN NUMBERS

Sara Sokolsky-Freid, Pianist and Organist. Recital, Aeolian Hall, Evening, Jan. 17. The Program:

Piano: Sonata, Op. 111, Beethoven; Impromptu in G Flat Major and Impromptu in A Flat Major, Schubert; Nocturne, Op. 48, No. 1, Chopin; "Le Vent," Alkan; "Scène Espagnole," "Aux Etoiles," "An Arabian Night" and "Lanterne," Richard P. Hammond. Organ: Prelude and Fugue in D Major, Bach; "Toccata par l'Elévation," Frescobaldi; Gavotte, Martini; "Evocation à la Chapelle Sixtine," Liszt; Toccata, Widor.

Sara Sokolsky-Freid, an annual recital-giver of these parts, was heard to advantage in the program which she had arranged. Her performances at the piano, while marked with scholarship and



Sara Sokolsky-Freid, Pianist and Organist

an agreeable lack of affectation, served to demonstrate again the fact that the organ is more peculiarly her instrument. She has the organ touch; she manipulates the damper pedal intelligently, but without that delight in the medium of expression which enables an executant artist to convey the emotional content of a work most tellingly.

The general opinion seemed to be that Mme. Freid's best piano playing on Friday evening was done in the Hammond numbers, dedicated to her and heard publicly for the first time. They are modern in style.

For her organ numbers Mme. Freid had picked out such impressive things as the Bach Prelude and Fugue in D Major. But she offered also such dainty fare as the Martini Gavotte. It was an adroitly constructed program, pleasantly played.

The good-sized and appreciative audience was doubtless as much pleased with the stage setting Mme. Freid had arranged as with her playing. There is something so chilling or so maddening about the green, cerise and gilt of Aeolian Hall, according to the observer's mood, that a recitalist who camouflages its real appearance with screens, palms and flags deserves a special word of thanks.

D. J. T.

Theodore Spiering and Marie Morrisey to Give Joint Recitals

Marie Morrisey, contralto, with Theodore Spiering, violinist, will appear at La Crosse, Wis., on Feb. 11, and on Feb. 13 the two artists will give a joint recital in Aberdeen, S. D. Mr. Spiering is directing the orchestra at the Shubert Theater during the run of Materlinck's fairy play, "The Betrothal," for which Eric DeLamarre wrote the music. Miss Morrisey's tour will continue until May 1.

Samuel Gardner, violinist, composer and member of the Elshuoso Trio, will give his second recital of the season on Jan. 28. His program will include four Preludes of his own composition and the "Symphonie Espagnole" of Lalo. Mr. Gardner's String Quartet was recently played by the Flonzaley Quartet in Chicago with signal success.

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Rachmaninoff Begins Boston's Week with Second Recital

Russian Composer-Pianist Wins Ovation—Zimbalist Appears for Jewish Relief—People's Choral Union Devotes Half Its Program to Peace Celebration—George Copeland Heard

BOSTON, Jan. 18.—Rachmaninoff gave a second recital to a second large audience in Symphony Hall the afternoon of Jan. 10. His program was agreeably unconventional, containing several seldom-heard numbers such as Tausig's Fantasies on two Strauss Waltzes and Godowsky's interesting arrangements of a Caprice by Dandrieu and a Gigue by Loeilly.

There was also a group of Mr. Rachmaninoff's own compositions; three were played by request, one of course, being the C Sharp Minor Prelude. This piece received the greatest applause of the afternoon. The Prelude in G Sharp Minor and another in G Flat Major, were given as encores.

Mr. Rachmaninoff again impressed his hearers by his commanding personality. He is original, not through extravagances or mannerisms, but in the best sense in which a creative artist can be original.

Efrem Zimbalist played in Symphony Hall last Monday evening, Jan. 13, for the benefit of the Jewish War Relief Fund. Considering the object of the concert and the eminence and popularity of the artist, the audience was not as large as might have been expected. There was no corresponding lack of enthusiasm among those present, however, who were rewarded by hearing some very beautiful violin playing. As Mr. Zimbalist progressed with his program from the Goldmark Concerto and the lengthy Corelli Variations to the succeeding groups of shorter pieces, less formal and more intimate, he played with increasing warmth and charm, and with a musical tone of great refinement and distinction. Mr. Zimbalist responded generously to vigorous demands for encores with such pieces as César Cui's "Oriental" and the Saint-Saëns "Swan," in which the poetry of his playing was unmistakable.

Choral Union Concert

The fifteenth mid-season concert by the People's Choral Union, Frederick W. Wodell, conductor, was given successfully last Sunday evening, Jan. 12, in Symphony Hall. The chorus of 350 was supported by an orchestra composed of members of the Boston Symphony, and the assisting soloists were Edith Goudreault, soprano; Charles Hart, tenor, and Frederick Patton, bass. Herman A. Shedd was the organist and Mildred Vinton the pianist.

The first part of the program was designated as a "peace celebration." It included the national hymns, "America," "Battle Hymn of the Republic" the "Star-Spangled Banner," sung by both chorus and audience, and other numbers appropriate to the occasion had been prepared by the chorus. Among these were "Lovely Appear" by Gounod; "God Save America," a new patriotic hymn by W. F. Harling, and "Land of Our Hearts," by George W. Chadwick. Mr. Chadwick's cantata, which was recently given its first performance at the Symphony Orchestra "peace concert," again received enthusiastic approval, and gained effectiveness at the hands of the much larger chorus of the Choral Union. These patriotic numbers were all sung with the expected enthusiasm and with a firm and sonorous tone.

The second and larger half of the concert was given to the first two parts of Haydn's "Creation," which still holds its own with the devotees of oratorio. The performance reflected great credit upon the conductor, Mr. Wodell, who communicated his zeal and enthusiasm to his chorus, and also on the members of

the chorus for the intelligence and eagerness with which they responded to the ideals of their leader. The soloists took their parts satisfactorily, and with a proper sense of the relation of their roles to the work as a whole.

The main requirements for success in a large choral organization of this kind are that the members shall enjoy singing, be keen to improve and ready to co-

operate with the conductor in his efforts to attain a high standard. The People's Choral Union obviously meets these requirements, having also the other essential—a conductor who is not only capable but enthusiastic and who believes in the ability of his chorus. Under these conditions the organization is assured of continuous progress.

George Copeland played last Friday evening for the Harvard Musical Association. Beginning with three old dances by Gluck and Bach, progress was soon made through Chopin to Rachmaninoff, Amani, Satie and Debussy, and for the final group, the Spanish music of Albeniz, Granados and Laparra. The qualities which make Mr. Copeland unique among pianists have been so often described that it is unnecessary to detail them again. His intoxicating rhythm and his remarkably beautiful tonal effects were evident in everything he did, from the directness of the old classic and modern Spanish dances to the subtleties of Rachmaninoff's Prelude and Debussy's "Afternoon of a Faun." C. R.

NOTES OF THE CHICAGO STUDIOS

Chicago, Jan. 18, 1919

Eusebio Concialdi, baritone, pupil of Mrs. Gertrude Grosscup-Perkins of the Chicago Conservatory, sang at the meeting of the Art and Travel Club in the Hotel Sherman this week. Donato Colafemina, tenor, and Mrs. Ethel Richardson, soprano, also pupils of Mrs. Perkins, gave a program at the Great Lakes Naval Training Station at two of the Y. M. C. A. houses. They also sang at the annual dinner of the Press Club. Mrs. Gertrude Grosscup-Perkins played the accompaniments for all three artists.

Charles Frederick Carlson has joined the faculty of the Chicago Conservatory and is head of the vocal department. His setting of "Enoch Arden," which has received high praise from many of the leading musical authorities, will be given a presentation here in May by the Musical Art Society.

Alma Ender and Ann Kerr of the faculty of the LaBarthe Pianoforte School gave a two-piano recital for the Hamilton Park Woman's Club last Thursday evening. Camilla Kosar, also of the faculty, gave a program for the Teachers' Class.

Frank Van Dusen, Ramon Girvin and Frances Burch were the soloists in a concert given at Kimball Hall Jan. 18, under the auspices of the American Conservatory of Music. Mr. Van Dusen and Mr. Girvin played a Handel sonata for organ and violin. Mr. Girvin subsequently appearing in two movements of the Saint-Saëns violin concerto and Mr.

Van Dusen in a group of organ numbers. Miss Burch sang two groups of selected songs.

The program given by the Chicago Musical College in Ziegfeld Theater Saturday was presented by students in the piano, violin and vocal departments. The following took part: Nellie Mattice, Laura Glamore, Katherine Anderson, Lucille Wynecoop, Vera Bowen and H. B. Pribyl.

Olive Nevin and Dan Denton appeared with Eduardo Sacerdote at a concert given at Great Lakes last Wednesday afternoon. The following day Goldie Suffrin, student of Adolph Muhlniann, sang at Great Lakes.

Harold B. Maryott of the faculty gave an astronomical travelogue at the Wilson Avenue Y. M. C. A. Jan. 12.

Marie Halperin Pruzan, student of Adolph Muhlniann, who is now in her second season with the Chicago Opera Association, has been specially engaged by Cleofonte Campanini for the forthcoming New York season of the company. She took part in the world première of Fevrier's opera, "Gismonda," at the Auditorium on Tuesday.

Kennard Barradell appeared as soloist with the Sinai Temple Orchestra, under the direction of Maurice Goldblatt, on Saturday evening.

Anna Mistrofsky, student of C. Gordon Wedertz, was one of the soloists at a concert given on Wednesday at the Temple Judea, under the auspices of the Lawndale Ladies' Aid Society.

M. A. McL.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Two artist-pupils of Frank Hemstreet, Anne Luckey, soprano, of Montclair, N. J., and Elinor Beach, soprano and vocal instructor in the State Normal School, Bowling Green, Ky., have reached France for Y. M. C. A. entertaining work overseas.

Cara Sapin, who for several years was a student at the Regneas Studio, has just been appointed head of the vocal department of the Louisville Conservatory of Music, Louisville, Ky.

Lista G. Eddins, soprano, has been appointed head of the vocal department of the University of Alabama. Mme. Eddins, who is well known as singer and teacher in the South, has for the past five years made periodical trips to New York to study with Mr. Regneas.

Mary Potter, contralto, only twenty-two years of age, is making her first concert tour in the West, the opening date being Jan. 4, in Kansas City.

Joan Marse, dramatic soprano, twenty-one years old, has been engaged by Manager Emil Reich for a series of con-

certs, the first of which will be one of the Plaza Morning Musicales. Other bookings are in Bridgeport, Conn., Baltimore, Easton, Pa., Elmira, N. Y., Marietta, Ohio, New Haven, Philadelphia, Pittsfield, Mass., Providence and Boston.

Martha Hadley has been re-engaged to give a recital for the Country Club of Ridgefield, N. J.

Mme. Louise Hubbard, lyric soprano, on Jan. 20 filled a double engagement, appearing early in the afternoon at the Waldorf and later assisting Mme. Pelton-Jones at a recital in the Hotel McAlpin.

Elizabeth Kelso Patterson, New York vocal teacher, presented many gifted singers in recital on Jan. 18. The program was a charming one. Two other musicales are announced for Jan. 25 and 31. In the latter Miss Patterson will introduce her pupil, Miss Hess.

Lisbet Hoffmann, New York pianist, won laurels recently in an invitation recital given in New York. She played Tchaikovsky's G Major Sonata, Paganini-Liszt's "Campanella," the Twelfth Rhapsodie and other works. In a musical given on Dec. 29 several artist pupils of Miss Hoffmann were heard in an effective program. The offerings included the Grieg Sonata by Miss Connor and Viola Barber, violinist; Schumann's "Whims" by Miss Thurber; Schubert-Liszt's "By the Sea" and Godard's "En Courant" by

Miss Seeselberg; Reinecke's Sonata by Miss Mascher, and Bach's "Solfeggieto" and Thome's "Naiads" by Josephine Hoffman.

Pupils of Lionel Robsart, the New York vocal teacher, are winning praise in various appearances. Adele Bartlett, soprano, and Ralph Errolle, tenor, scored recently in the "Tower Scene" of "Il Trovatore" at the Strand Theater. Similar successes are reported for Vinie Galy, Ruby Norton and William Rankin.

Sergei Klibansky, New York vocal teacher, presented several of his pupils in a matinee recital at Wanamaker's Auditorium Jan. 16. The various singers revealed excellent vocal qualities. The pupils were Cora Cook, English Cody, Charlotte Hamilton, Ambrose Cherchetti and Ruth Pearcey. Alice Clausen pianist, contributed a group of MacDowell and Coleridge-Taylor numbers, and Louise Keppel provided sterling accompaniments.

ALL-AMERICAN ORCHESTRA ANNOUNCES ITS POLICIES

Native Works Are to Be Featured, Although European Works Will Not Be Neglected

A preliminary announcement of the All-American Symphony Orchestra, whose first season begins this year and which will have Mortimer Wilson as conductor, has been sent out by Julian Pollock, the manager. Instead of the patronage and condescending toleration which have fallen to the lot of the American composer in the past, this organization believes the American composer should be respected, admired and looked up to. Consequently the major part of its energies will be devoted to the production of American works, it is stated. Music by foreign composers will also be produced, for the orchestra does not intend to pursue a policy of mere blind partisanship. It believes the American composer has nothing to lose by comparison with his European co-workers.

"Although the foreign conductors of the established symphonic organizations of the United States have often been kind enough to allow America to hear some of her own voices speak," the announcement states, "nevertheless, and in spite of the failure or success of a performance of an American work, a second hearing is seldom accorded it. We are also convinced that many works which have been submitted to foreign conductors and which were deserving of repeated hearings, have been refused because they were too good. That is, in order to maintain European supremacy, Americans who might easily challenge a comparison have been kept silent. This organization intends to put a stop to such a practice and to such an injustice against the native musician by performing the worthy compositions of Americans."

ALMA GLUCK HEARD AGAIN

Large Audience Hears Favorite Artist at Carnegie Hall

After a long absence from the concert stage, Alma Gluck came back in a recital on Jan. 18 at Carnegie Hall. A large audience, which crowded hall and platform, greeted her.

Before the program began it was announced that Miss Gluck was suffering from a severe cold, but rather than disappoint her audience had decided to give her program. Unfortunately the singer was much hindered and in many of her numbers was not at her best. Her most excellent work was done in her slower numbers, where her breathing was not hampered, and splendid form was revealed in Homer's "Auld Daddy Darkness," Dr. Boyce's "By thy Banks, Gentle Stour" and Rasphighi's "Crepusculo." Other numbers on an excellent program were Marot's "Plus ne suis ce que j'ai été," di Lasso's "Quand mon Mari vient de dehors," Spohr's "Rose, Softly Blooming," Wade's "Love Was Once a Little Boy," numbers from Castelnuovo's "Por la niña de mi Corazon," Bimboni's "So innamorata di due Giovinetti," Rimsky-Korsakoff's "Said the Nightingale to the Rose," Rachmaninoff's "Lilacs" and "The Answer." The English group included "All the Words That I Gather," Campbell-Tipton; Horstmann's "The Shepherdess," Ganz's "The Angels Are Stooping" and Trehearne's "Sigh No More, Ladies." Zimbalist as accompanist was exemplary.

F. G.

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RUBINSTEIN CLUB HEARS MRS. ALCOCK

Contralto Scores in Appearance
with Herman Sandby

An excellent musicale was the third given by the Rubinsteins Club, Mrs. William Rogers Chapman, president, at the Waldorf-Astoria, on Jan. 18. The artists were Merle Alcock, contralto, and Herman Sandby, 'cellist.

The weather was not such as the player of a stringed instrument would think ideal, and it seemed at first as though this fact might be responsible for a certain woodenness in Mr. Sandby's playing. As the program proceeded, however, it appeared that the player was only exhibiting, in stronger colors than usual, the rhythmic insistence which characterizes so much of Scandinavian musicianship. In the Dvorak "Indian Lament," which he had chosen as his opening number, Mr. Sandby's powers were shown to much less advantage than in the Cui "Orientale," which, played with an almost metronomic precision, was far more interesting than in its usual rubato embroideries. The last chord of this number, whether by intention or accident, reached the hearer as a single note, and became strikingly effective thus. Other numbers in Mr. Sandby's first group were a Sibelius Musette and a Capriccio by Goltermann.

The star of the occasion was naturally Mrs. Alcock. To most of her Saturday afternoon hearers her singing must have come as a novelty, and a delightful novelty it was. She added another triumph to the successes which she has scored this season.

Her lovely voice and excellent interpretative style were shown to advantage in an aria by Lully, "Amour, que veux-tu de moi," Handel's "Come and trip it" and Chausson's "Le temps des lilas." Her second group included "The Doll's Cradle Song," Moussorgsky; "Love's Sorrow," Browns, and Phillips' "Wake up!" It was after these selections that the great event of the afternoon took place, her singing of "When the Boys Come Home" (Speaks) as an encore.

Not often can the singing of a war song, compounded as such ditties usually are of too-sweet sentiment and a self-styled patriotism which would be fitter for monkeys than men, be set down as musically memorable. Such however was Mrs. Alcock's singing of the familiar lyric. She took it at a much faster tempo than most singers do, and this had the salutary effect of robbing it of much of its excessive sweetness. As she sang it, the song was at once as entertaining and as gripping as a smile flung into the face of disaster. The soldiers who were guests of the club at this musicale were hugely pleased also with Mrs. Alcock's singing of "An Old Maid's Song" (Brockway), one of her later numbers. She also presented "The Blowing of the Day," Somervell; "The Blossom," Hadow, and "An Irish Folk-Song," with 'cello obbligato, Foote.

Mr. Sandby's programmed offerings also comprised Sinding's "Ritornello," Neruda's "Berceuse Slave," Sibelius' "Valse Triste," Sandby's "Roselil," Halvorsen's "Norwegian Dance" and Popper's "Polonaise." Marguerite Valentine played his accompaniments and Harry Oliver Hirt performed like service for Mrs. Alcock.

D. J. T.

Novaes's Postponed Recital

Just two days before her second New York piano recital Guiomar Novaes received the cabled news from Brazil of her mother's death, a blow all the more severe because of the great distance which separated them at the time. Her management has postponed the date to Wednesday afternoon, Feb. 19, when she will play the same program.

Marie Sundelius Heard in Recital Before Haarlem Society

Marie Sundelius appeared at the Haarlem Philharmonic Society concert on Jan. 16. Her program, delivered with her usual artistry and splendid voice, comprised four groups. The first of these included Saint-Saëns's "Le Bonheur est Chose Légère," Debussy's "Fantoches"; Stravinsky's "Pastorale," Co-

"A Family Group Around the Piano" Means Good Music When the Homers Gather



—Photo by Barn News Service

RARELY does a composer have such opportunities to hear his songs "tried out" as Sidney Homer enjoys. The glimpse of a morning in the Homer family life, with the Homer family, as depicted above, shows Mr. Homer at the piano, with his gifted wife and daughters singing one of his newest songs. Directly back of the composer is Mme. Homer, while at the extreme left is Louise Homer, Jr., whose voice promises to make her a worthy follower in the footsteps of her brilliant mother. Every one of the five daughters in the Homer family have inherited their mother's gift of song, so it is safe to assume that the Homer name and tradition will be perpetuated in the opera and concert world.

BALTIMORE PRAISE FOR STOKOWSKI

Strube's Works Introduced by the Local Symphony—Rosita Renard Applauded

BALTIMORE, Md., Jan. 14.—The third concert of the Philadelphia Orchestra, which was given last night at the Lyric, gave the rather to be deplored slender audience a finely chosen program, presented with utmost artistic skill under the enthusiastic direction of Leopold Stokowski. A dignified reading of a classic Gluck Overture followed by an imaginative interpretation of the Brahms Third Symphony, in which the orchestral departments unfolded their colorful warmth "despite adverse temperature conditions," and the ever-brilliant Berlioz's "Damnation de Faust" excerpts enabled Mr. Stokowski to enhance the feeling of appreciation for this splendid body of musicians. More than this, these readings created a deeper regard, if this is possible, for the conductor. The soloist, Hans Kindler, the principal 'cellist of the orchestra, chose the d'Albert Concerto, and though playing under the disadvantage of a very frigid and draughty stage made many lovely effects of tone quality with his interpretation of this interesting work. He was much applauded.

The audience at the Peabody Conservatory of Music on Friday afternoon Jan. 17, heard with delight the program of quaint eighteenth century compositions, which were presented by the members of the Société des Instruments Anciens, appearing under the auspices of the French-American Association for Musical Art. Maurice Hewitt, quinton; Henri Casadesus, viole d'amour; Jean Charron, viole de gamba; Maurice Devilliers, basse de viole, constitute the Quatuor des violes, and with the assistance of Mme. M. L. Henri Casadesus, harpe luth, interpreted some charming works that in their delicacy of coloring and archaic qualities suggested the musical atmosphere of a Paris drawing-room more than a century ago.

With its third concert of the current season, given on Sunday afternoon, Jan. 19, at the Lyric, the Baltimore Symphony Orchestra marked its third anniversary, the program containing a well-worded greeting written by Warren W. Brown, music critic of the Baltimore News, and having as a special feature a new score

Paula Pardee, Pianist, Plays New York Recital

Paula Pardee, a green-clad young woman from the Borough of Richmond, played on a piano at Aeolian Hall, Wednesday afternoon of last week, before a good-sized and sufficiently excitable audience. Miss Pardee is reported to have coached with Ethel Leginska. From that redoubtable person she doubtless acquired ideas touching emancipated coiffure and erratic phrasing. She elected to exercise her capacities in a Beethoven Sonata, Brahms's G Minor Rhapsody, and some Chopin and Liszt, thus demonstrating a proper recognition of what constitutes a really searching test of intellect, feeling and taste. But her performances of these assorted masterpieces revealed nothing in the way of a pianistic or musical talent that seems to demand public exploitation. Her present work is that of a more or less capable student, but she appears to be earnest about her task and is sure of herself.

H. F. P.

Martha Atwood Soloist with Detroit Orchestra

Martha Atwood, the attractive soprano under the Sawyer management, appeared in Detroit on Jan. 12 with the Detroit Symphony. Previously, on Jan. 3, she sang for the Woman's Club in Grand Rapids. At both places, unheralded, she made an excellent impression.

New Laurels for Amato in Havana

The following cablegram was received by the Metropolitan Musical Bureau from Havana dated Jan. 17:

"Amato had two more triumphs—'Tosca,' recalled five times after first act, ten times after second act; last night 'Bohème,' repeated end second act, and duet fourth act."

by the conductor, Gustav Strube, who dedicated his composition efforts as an endorsement of the progress that the municipal organization has made during its short existence. As usual there was a big audience. The "Unfinished" Symphony of Schubert made a strong appeal. The Overture to "Le Roi d'Ys" of Lalo gave opportunity of brilliant display and enabled the various sections to disclose warmth and feeling. Then came the manuscript number of the conductor, Gustav Strube.

It is given a French title, "Chant du Crépuscule," and is cast in the mold of present-day French idiom. The harmonic manipulation is abundantly rich in colorful progressions, thematically the material seems fragmentary, but its orchestral garb is patterned with the utmost skill and points to a comprehensive grasp of the resources of modern instrumentation. After the reading of this suggestive tone picture, which had received a very commendable handling by the orchestra, the composer-conductor was accorded a well-merited recognition.

The soloist, Rosita Renard, the young Chilean whose piano playing has aroused interest, made her initial appearance in Baltimore, and with her dashing rendering of the Fantasia on Hungarian folk melodies of Liszt won immediate favor. Loud applause greeted her work. The familiar Overture to "Mignon" of Thomas closed an interesting concert.

F. C. B.

Busy Schedule for Norman Arnold

Norman Arnold, the young tenor under the management of Mrs. Antonia Sawyer, is constantly showing his worth, if re-engagements count for anything. Recently Mr. Arnold was engaged for two affairs in one evening in New York City. After giving a program at a private affair on the East Side, he hurried into his overcoat to sing on the West Side. Mr. Arnold will sing in the "Holy City" in Brooklyn on Jan. 26 and will sing with Mrs. Sawyer's Quartet on Jan. 31 and at Columbia College on Feb. 5.

Caruso Planning to Sail for Italy Next May

It has been announced by C. Mortimer Wiske, director of the annual Newark Festival Concert Association, that Enrico Caruso's last appearance before he sails for Italy next May will be at the final concert in Newark. Mr. Caruso, it was stated, obtained his passports last week to sail during the week of May 19. Mr. Caruso will take his American bride to his estate near Florence, which he has not seen for two years, since this country went to war, it is stated.



CHARLES CITY, IOWA.—Ruth Cleveland Johnson of Osage has opened a studio for piano-teaching in Charles City.

URBANA, ILL.—A Students' Public Recital was given recently by the pupils at the School of Music at the University of Illinois.

MIDDLETON, CONN.—Mr. and Mrs. Wainwright of New York, who are in Milford for a time, entertained the Riverside Reading Circle recently.

POULTNEY, VT.—Helen Wagner, vocal instructor at the Troy Conference Academy, is in New York taking daily lessons with Frank Hemstreet, during her three weeks' vacation.

CHARLES CITY, IOWA.—Marjorie Cheney of Waterloo has been appointed supervisor of music in the public schools here to fill the vacancy caused by the resignation of Jessie Dodd.

KENNEWICK, WASH.—The members of the music department of the Kennewick Woman's Club presented a splendid program under the direction of Mrs. Edith G. Brunn, chairman, Jan. 10.

SARATOGA SPRINGS, N. Y.—John de Heck, vocal instructor of the Skidmore School of Arts, has gone to New York for three weeks. While there he will study with Frank Hemstreet.

NEW YORK.—Prof. Baldwin of The College of the City of New York, renewed his organ recitals at the college on Jan. 5, and they will continue, as formerly, every Wednesday and Sunday.

BARRE, VT.—Mrs. Caroline B. Milne of this city has given \$500 as the nucleus of a fund to install an organ in the First Presbyterian Church as a memorial to her husband, George B. Milne.

HARTFORD, CONN.—At the Hartford Music Club the members continued the study of Leipsic music. The program was given by Mrs. Gertrude Damon Fothergill, Viola Vanderbeck and Gertrude E. Baker.

RUTLAND, VT.—The Rutland City Band has elected these officers: President, Frank M. Wilson; vice-president, George T. Chaffee; treasurer, Joseph Cox; secretary, Edward Rothman; director, A. J. Burdick.

CHARLES CITY, IOWA.—Two new instructors have been added to the Conservatory of Music at Cornell College, Mount Vernon: Cora Anderson of Oberlin, piano instructor, and Permilia Allen, violin instructor.

AMSTERDAM, N. Y.—Rose Bryant, contralto, assisted by Marion M. Rulison, accompanist, was the soloist at the recent musicale of the Century Club, which took place in the Elks' clubhouse on Thursday afternoon, Jan. 9.

MILFORD, CONN.—William Butler Davis is completing a quarter century as organist at the Church of the Holy Trinity, having assumed the post on Easter, 1894. Before that he was organist at the St. Andrew's Church, in Meriden.

ALBANY, N. Y.—Mrs. Edward H. Belcher, soprano, and Mrs. Peter Schmidt, violinist, gave a joint recital last week for the Monday Musical Club. Mrs. George D. Elwell and Esther D. Keneston were the accompanists.

LANCASTER, PA.—Three well-known local musicians were heard in the concert which was given in the auditorium of the Lititz High School last week. Those who participated were Gunhilde Jette, violinist, Pearl Quimby and Margaret Lantz.

COLUMBUS, OHIO.—Maximillian Mittensky, teacher of piano, who came here three years ago to be the head of the piano department of Wallace Conservatory, has severed his connection with the Conservatory and opened a private studio.

COLUMBIA, S. C.—A splendid Christmas service was given at Trinity Church, of which Frank M. Church is organist and choirmaster. He was assisted by Mr. Briggs, tenor; D. King and L. G. Stein, basses; Mr. Prunier and Mr. Anderson, violinist.

KEENE, N. H.—At a meeting of the Board of Directors of the Keene Chorus Club, Jan. 4, it was unanimously voted to give a presentation of Franck's "Beatiitudes" at the annual Spring Festival in May. Nelson P. Coffin will again conduct the society.

PITTSBURGH.—The Art Society of this city gave its third concert of the season on Jan. 17 in Carnegie Music Hall. Mme. Gabrielle Gills and Theo. Karle were the artists. Frieda Tolin, pupil of George C. Huey of McKeesport, made her debut in New York at Aeolian Hall on Jan. 18.

PARKERSBURG, W. VA.—The Berkeley Sextet gave a performance recently at the high school auditorium, this being the third of a series given for the pupils and their parents. Splendid vocal and instrumental numbers were given including some character singing in costume.

NEW HAVEN, CONN.—Prof. Seth D. Bingham, who is instructor of organ at Yale in the absence of Prof. Jepson, gave the second of his organ recitals on Jan. 14 before an appreciative audience. The numbers were all impressive, particularly the grand "Antiphonal Chorus" of Giogout.

ROCHESTER, N. Y.—Raymond Wilson, the pianist, assisted in the joint recital given in Convention Hall, Rochester, given by Mme. Frances Alda and Rafaelo Diaz. Mr. Wilson gave the two opening numbers, choosing as his selections the Chant-Polonoise of Chopin-Liszt and Ravel's "The Fountain."

PARKERSBURG, W. VA.—A piano recital was given by the pupils of Mrs. A. G. Lancaster. Those appearing were Helen Houston, Thelma Reps, Virginia Smith, Mildred Prunty, Anna and Frances Fischer, Mary Ellen Bukey, Mary Bonsner, Doris Cooper, Paul Reps, Nelly Dudley and David Pew.

SEATTLE, WASH.—The program for the Twilight Musicale at the Washington Hotel, Jan. 5, was arranged by Alfred Rollo. The program was given by Earl Alexander, tenor; Mrs. Adam Beeler, mezzo contralto; Wilbur Westerman, violinist; Mrs. Frederick Bentley and Helen Grace Cadwell, accompanists.

ORLANDO, FLA.—The Rollins College Liberty Glee Club, under the direction of Susan Dyer, State Director of Liberty Choruses, led the singing at the recent suffrage mass-meeting held in Orlando, which was addressed by Dr. Anna Howard Shaw. Sixteen hundred people joined enthusiastically in patriotic singing.

MARTINS FERRY, OHIO.—The Lecture-Recital Club gave an unusual recital recently. The program was divided into three parts devoted to the Fugue, sonata and symphony. Before each number Mrs. Alfred Mellor read a short paper, and the interpreters were Anna Fest, Mrs. Ernest Cole and Mrs. J. J. Neily.

BRIDGEPORT, CONN.—A new choral society has been formed in the Olivet Church, the meetings and membership of which will be open to all. The officers of the organization are J. Henry Hutzell, president; Marion Rose, secretary and treasurer; Mrs. Howard Speer, pianist, and the Rev. S. H. Brown as church director.

CHARLESTON, W. VA.—Catherine Iseman, pianist, of Cincinnati, now living in this city, and William Schultze, cellist, both faculty members of the Mason School of Music, gave a concert at the school on Jan. 13. Both artists were received with much acclaim, this being the first musical event given here since the end of the war.

MIDDLETOWN, CONN.—The Middlesex Musical Association is announcing a series of three concerts by the Russian Symphony Orchestra, to take place on Jan. 23, Feb. 20 and March 20. The soloists will be Elias Breeskin, violinist; Florence Macbeth, soprano of the Chicago Opera Association, and Mischa Levitzki, pianist.

PARKERSBURG, W. VA.—The advanced pupils of the Central Conservatory of Music gave a recital recently at the Central Music Hall. The numbers were given by Mildred Yates and N. Strong Gilbert, pianist; Mrs. V. K. Reid, Lois Hull, Mary Martin, Bessie Tonge, Julia Bates Welch, Mary Martin, Ethel Roush and Mr. Gilbert.

BALTIMORE, MD.—Edward V. Cupero, who was recently elected leader of the City Park Band, succeeding Daniel Feldmann, resigned, was tendered a surprise reception on Saturday night by a number of his friends. They presented him with a silver-tipped ebony baton, which he is not to use until the first park band concert this summer.

BROOKLYN.—Tali Esen Morgan will give a series of free lectures on "How to Read Music at Sight" and on the most modern methods of teaching music in the public schools, at the lecture hall of the Hanson Place Methodist Episcopal Church at Brooklyn for several Fridays evenings. Public school teachers are especially invited to attend.

HARTFORD, CONN.—Henri Leon Berger, violinist, gave the first of two recitals on Jan. 19 at the Hartford School of Music. He was assisted by Edward F. Laubin, pianist, and Wesley W. Howard, tenor, all prominent local artists. On Jan. 13 a piano recital was given at the school by Evelyn Bonar, Helen Pratt, Rose Dunne and Augusta Atkins.

PITTSBURGH.—Charles Heinroth gave his 1672d free organ recital at the Carnegie Music Hall Jan. 6. The program included numbers from Hollins, Kinder, Moszkowski, Dubois, Rimsky-Korsakoff, King Hall and Meyerbeer. There was also the customary Northside recital given by Casper Koch, city organist. He was assisted by Elsie Martin Krelling, soprano.

MADISON, WIS.—Mrs. Suel Holst of the Wheeler School of Music, presented her pupil, Clara Monfried, in a piano recital last week. Irving Schwuke, former Madison pianist and teacher, has in the last month brought several artists to Franklin, Ind., where he is now teaching. Among those giving concerts were Waldo Gelch of Madison, Arthur Shattuck and Bernard Ferguson.

EAST MONTPELIER, VT.—The twenty-first annual musical convention was held here on Jan. 16 and 17, with C. F. Dudley as director. The soloists were Mrs. Gladys Bradley, soprano; Mrs. F. H. Bellows, contralto; Florence Miles, contralto; Fred Inglis, tenor; Walter Goss and Arthur Bigelow, baritones; Mrs. Howard Pike, accompanist. The concerts were attended by large audiences.

LIMA, OHIO.—Mr. and Mrs. John L. Thomas, the new choir director and organist of Trinity and the members of the choir were honored at a reception in the parlors of the church on Jan. 17. Mr. and Mrs. Thomas are from Boston, although this is Mr. Thomas' old home. Trinity choir numbers thirty-five singers, and will now be assisted by a splendid quartet, of which Mr. Thomas is the bass.

GAINESVILLE, FLA.—Susan Dyer, State Director of Liberty Choruses, made a fine address on "The Liberty Chorus" before the convention of the Florida State Federation of Music Clubs, held here on Jan. 3 and 4. Another feature of the convention was the lecture-recital by Marion Rous, pianist, on the topic, "What Next in Music?" She gave an illustrative program of piano pieces by Schoenberg, Ornstein, Ravel, Debussy, Palmgren and Dohnanyi.

MOUNT VERNON, N. Y.—The pupils in the schools are rehearsing for a three-day music festival in the spring. The High School Chorus of 300 voices will sing the "Wedding Feast" and "Death of Minnehaha" with an orchestra of New York players, the intermediate glee clubs of 250 voices will sing a program of war songs, both new and old, for the second evening, the festival to close with the Victory Pageant, in which 1500 pupils will appear. Y. W. Sturgeon is the director of music.

YORK, PA.—Several local organists met here informally on Jan. 15 at the studio of Warren Hackett Galbraith, teacher of instrumental music and voice culture, to discuss plans for a new organists' club, to promote organ recitals and general interest in organ playing. Those who were present were George E. Clark, Walter L. Rohrbach, Warren Hackett Galbraith and Harold Jackson Bartz.

PITTSBURGH.—Horatio Parker's Christmas cantata, "The Holy Child," was given on Jan. 7 by the choir of St. Andrew's Episcopal Church at the vesper service. The assisting artists on this occasion were Frederica Napier, cellist, who gave a short recital after the service; B. Estelle Hibler, soprano; Edmund Ebert, tenor; Harold Gittings, baritone, and C. A. Rebstock, organist and choirmaster.

HARTFORD, CONN.—At a morning musical of the Musical Club Thursday, Jan. 9, the program was in charge of Miss Atkins, Miss Marwick and Mrs. Yaw. The subject was "The Noted Leipzig Circle of Romanticists." The program was given by Miss Pratt, pianist; Miss Marwick, soprano; Miss Sherwood, pianist; Miss Cushman, violinist; Mrs. Thomas Couch, soprano, and Miss Bonnar, pianist.

COLUMBIA, S. C.—The midwinter concert of the Columbia College Conservatory of Music gave a long varied program by Eugenia Fox, Louise Green, Katherine Sartot, Annie Stokes, Henrietta Hodges, Gracie Sanders, Alline Bethea, Mattie Timmons, Eddie Sweet, Eoline Taylor, Permelia Strohecker, Elizabeth Sellers, Kathleen Porter, Sadie Harter, Mrs. J. D. Prevatt, Miss Dietz and Lola Dickman.

KANSAS CITY, MO.—Daisy Cordier Nellis, artist pupil of Rudolph Ganz, appeared in recitals here last week. Miss Nellis being a Kansas City girl, much interest was exhibited on the part of the public, and the attendance at these appearances was extraordinary. The reception given her was the heartiest. Miss Nellis plays with the power and finish of a player of much maturer years than she possesses.

EVANSVILLE, IND.—Paul de Launay has accepted the position as organist at St. John's church and is making arrangements to close his school at Columbia, S. C., and to sever connections with Trinity Church at Greenville, S. C., in order to move to Evansville. Alfred S. Byers has been appointed organist and choir director at Bethel Evangelical Church, to succeed Miss Ada Bicking and Miss Blanche Ragsdale.

CHARLES CITY, IOWA.—The First Battalion Band of Camp Dodge gave three concerts in Atlantics, the opening concerts of a 5000 mile tour which it has just started. The tour began Friday and will take the band to the Pacific coast and many intermediate points before its return to Iowa. The manager of the band is Sergt. Harry Peck. To the thirty members in the band a furlough of thirty days has been granted.

TACOMA, WASH.—Mrs. George W. Duncan, Mrs. Donald Dilts and Mrs. J. T. Powers were soloists at the annual Preschool Council, Jan. 10, at the Woman's Club House. Violin pupils of Mrs. C. E. Dunkleberger presented a program on Jan. 12. Assisting soloists were Mrs. J. T. Powers and Mrs. Edward T. Ness. Margaret McAvoy, Tacoma harpist, appeared at a concert Jan. 3 in Aberdeen, Wash., under the auspices of the Y. M. C. A.

WASHINGTON, D. C.—In an "Evening of the Indian in Art," Lula A. Root, contralto, illustrated the Indian in song in both native melodies and modern interpretations. A group of Omaha melodies, arranged by Arthur Farwell, was especially interesting, while the "Songs of the American Indians" by Alberto Bimboni were novel and appealing. A charming group by Charles W. Cadman, "From Wigwam and Tepee," displayed developed themes.

SEATTLE, WASH.—The choir of the First Methodist Episcopal Church gave an "Evening of Battle Song" on Jan. 5, with Mrs. Montgomery Lynch, organist; Montgomery Lynch, director (Song Leader, U. S. N.); a chorus of 50 voices; a quartet of female voices, consisting of Miss Craig, Mrs. Boswell, Mrs. Skarvedt, Miss Wiley; a male quartet, the members H. G. Albrecht, C. E. White, Alex. Collins, Wm. A. Lynch; and tenor and baritone soloists.

Former "Musical America" Man Tells of Life with the Old "69th"

[The following interesting account of "route marching" with the 165th Regiment of New York, the old Sixty-ninth, as written by Private Richard Larned, member of the 165th, and formerly of MUSICAL AMERICA staff. The poem which Mr. Larned refers to is one that Joyce Kilmer wrote for the 165th and which was called "The Singing Soldier." The letter from which the following excerpt was taken, together with the poem, appeared in a recent issue of the New York Times.] —Editor of MUSICAL AMERICA.]

"The poem which I inclose tells its own story and tells it vividly and truly. There as a four-day hike from Grans to ongeau, Haute Marne, from Dec. 26 to 9, 1917, that was hell. Many of the 65th (old Sixty-ninth) were poorly shod and left tracks of blood in the snow. For two of the four days a blizzard raged. Travel could not have been more difficult. At the rest periods men would fall in their tracks and have to be lifted to their feet again when the word came to resume the march. The supply wagons and tchens fell behind in the drifts, and a crust of bread and a cup of coffee might be the fare for an entire day of this sort of hiking.

"But the men of the old Sixty-ninth kept up their spirits marvelously even under such conditions as that. They might have fallen half dead with frozen feet and fingers at the end of the day's march, but a few hours later, when a fire was going in some billet, they would gather round and sing the old songs. You couldn't daunt that bunch. (God help us at so many of them are no longer with us.) They could make a joy palace of a bay loft and a tour de luxe of a heart-breaking hike with the spirit they showed—the same spirit that a few months later sent them into battle with heads high and hearts aglow, the spirit that stemmed the German tide in Champagne, beat them back across the Ourcq, crushed them in St. Mihiel, and forced their retreat to the gate of Sedan.

"And it was men like Joyce Kilmer and Constantin J. Harvey who most particularly embodied this fine fighting spirit of the old Sixty-ninth. Joyce Kilmer had lived the life of a literary man in New York, and the hikes did not come easy to him. But no matter how hard or long they were, he always finished them. He was a man, that boy. I've known him to hike mile on weary mile with blistered feet, ardently able to move, finishing purely on his nerve. If anyone offered to carry his rifle or ease his load in another way, Joyce became indignant. He'd stick it to the bitter end if it killed him. And never a complaint from him. One could see how tired he was; one never learned it from the man himself.

"What cheer Harvey and his songs brought to Kilmer and the rest of us, Kilmer's poem describes. Harvey is a veteran Sixty-ninth man. He was with the regiment on the border in the Mexican mess, and everybody knew him here and liked him. In fact, as Colonel Tasker's mounted orderly, he was one of the best-known men in the regiment. He fought in the Spanish War, too, being a member then of a New Jersey regiment.

"A fine soldier and a fine fellow is old Dad' Harvey. He's fifty years old now, but as full of pep as the youngest man in the regiment. There's no finer horseman in the army at present, as he has proved while on detached service with the Eighty-third Infantry Brigade Headquarters and now back again with the 165th. He's done splendid work under heavy fire in this war, and was once wounded—while we were on the Argonne front. He's an old-time minstrel, and was famous as a singer of Irish songs and as a yodler years ago. He lived in Newark, N. J., at that time, I believe. He has a brother who has fought through the war with the British Army. Harvey is all Irish by descent, has lived all his life in America (he spent many of his early years as a seaman) and a finer, keener American couldn't be found.

"Harvey never had a chance to go far with his education in his youth, but Joyce Kilmer used to call him one of the best-educated men he knew—educated, that is, by his own keen powers of observation and assimilation. Two men more different than Joyce and Harvey in the lives they led would not be easy to find. Yet they were the finest of friends and ani-

mated always by the same high ideals of Americanism. Princes both.

"Harvey is still with us, and his song and his yodling still rejoice us. Kilmer is with us, too, as an inspiration coming from the man who most completely embodied the finest ideals of the fighting Sixty-ninth and who gave the 'last full measure of devotion' in his fulfillment of those ideals. Kilmer died in the battle of the Ourcq, July 30, 1918.

"By the way, Joyce wrote this poem originally as part of a show which was to be given when the regiment was in Lorraine. But we soon became too dog-gone busy to stage any lesser productions than that of hurrying the Hun.

"Regards to all our friends. Have had so few letters recently that I'm wondering what's happened to everybody. Good luck. Affectionately,

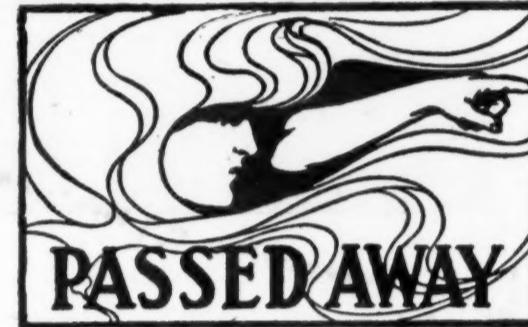
DICK."

MUSICAL IN MYERS STUDIO

Interesting Program Presented at Party of New York Musician

The first in this winter's series of Soirées Intimes was given by Henry I. Myers, New York pianist-composer and baritone, in his studio home on Jan. 18. The affair was marked by charming piano and vocal offerings by Mr. Myers himself. He revealed a baritone voice of much promise, singing being a new branch of study which he has recently added to his gifts as a composer and pianist.

Others who were heard in pleasing numbers were Carolyn Ortman and



Herwegh Von Ende

Herwegh Von Ende, whose sudden death, on Jan. 13, in New York City, was reported in MUSICAL AMERICA last week, had been for a dozen years one of the best known figures in New York's musical life. He was born in Milwaukee



The Late Herwegh Von Ende

on Feb. 16, 1877, the son of Heinrich and Amelie Von Ende and the grandson of Gen. Freiherr Von Ende, at one time minister of war in Hesse-Cassel, Germany. He was the nephew of Gen. Freiherr Von Ende, Kommandant of Berlin.

Mr. Von Ende was graduated from the American Conservatory of Music in Chicago. He studied piano and theory with Bernhard Ziehn and Josef Vilim in Chicago and subsequently went to Berlin, where he went under the tutelage of Carl Halir, Anton Witek and Ernst Eduard Taubert. He married Adrienne Remenyi, daughter of Edward Remenyi, the famous Hungarian patriot and violinist, their romance having begun during a concert tour which Mr. Von Ende and Miss Remenyi were making in the United States. In 1893 he became a teacher at the American Conservatory

Marcelle Seiber, soprano; Joseph Apple, tenor, and Edwin Nordlinger, pianist. "Hushed Are the Winds" and "Ave Maria," two excellent songs by Mr. Myers, were among the works featured. Both Mrs. Nordlinger and Mr. Myers provided sterling accompaniments.

Among those present were Luis A. Espinal, Eleonora de Cisneros, Mr. and Mrs. E. H. Schiffer Mr. and Mrs. Edward B. Marks, Alma Clayburgh, Isidore Luckstone, E. Ellinger, Mr. Hammerslough, M. B. Swaab, Capt. L. I. Samuelson, F. W. Ortmann, Mr. and Mrs. Walter Stiner and Mr. and Mrs. S. M. Levor.

The soirées intimes of Mr. Myers, several of which are given every season, always prove most interesting and entertaining for his host of friends, among whom are scores of prominent musicians.

M. B. S.

Maggie Teyte and Czerwonky Give Joint Recital in Minot, N. D.

FARGO, N. D., Jan. 11.—The new High School Auditorium at Minot, N. D., was formally opened on the evening of Jan. 8, with a joint recital by Maggie Teyte and Richard Czerwonky, violinist, Mrs. Cushing's Artists' Bureau of Fargo supplying the attractive ensemble. The program was rich in the extreme, the artists receiving an ovation. The auditorium has a seating capacity of 1600 which was taxed to accommodate the demand for reservations. So great was the pleasure of the audience that a return engagement of the attraction has been requested.

Mrs. W. F. C.

Daisy Allen, Soprano, Weds

Announcement was made this week of the marriage on Dec. 24 of Daisy Bell Allen, the soprano, to Maxim A. Maximoff in New York City. Mr. and Mrs. Maximoff will reside in Plainfield, N. J.

of Music in Chicago, returning to Europe to become first violinist in the Berlin Philharmonic Orchestra. In 1899 he arranged the programs and played at the concerts given under the auspices of the American delegation to the First Peace Conference at The Hague.

Mr. Von Ende concertized in the United States in 1899 and 1900 and became director of the violin department at the American Institute of Applied Music, where he remained until 1910. He founded and became director of the Von Ende School of Music in 1911.

He was the organizer of the Von Ende String Quartet and a member of the Rübner-Von Ende-Altschuler Trio, which gave a series of concerts advancing new and rarely heard music.

Mr. Von Ende is survived by his wife and his daughter Roxanne.

The funeral services were held on the afternoon of Jan. 17 at the Campbell Funeral Church in New York, only intimate friends of the family and relatives attending.

Rev. Lewis Hartsough

CHARLES CITY, IOWA, Jan. 12.—Rev. Lewis Hartsough, hymn writer, died at Cedar Rapids last week. He wrote over one hundred hymns, which have been widely used in Methodist churches and revivals all over the United States for the past forty years. His best known hymn is "I Am Coming, Lord." This was much used in the Moody-Sankey revivals, and when America entered this recent war a Y. M. C. A. worker in London gained permission to use it in a soldiers' songbook on account of its popularity at all soldier and sailor camps overseas. He was ninety years old and lived in Cedar Rapids for the past twenty years.

B. C.

Hollingsworth Gipe

YORK, PA., Jan. 15.—In the death of Hollingsworth Gipe, whose funeral was held several days ago, York has lost one of its oldest musicians—one whose efforts were largely responsible for a number of the city's musical organizations. Professor Gipe, a Civil War veteran, a member of the old Worth Infantry Band, which kept its identity many years after the war, was active as a choir organizer and leader in Southeastern Pennsylvania until about twenty years ago, when he was compelled to retire to private life because of infirmities of age. Death occurred at the home of his son, Stuart Emerson Gipe, supervisor of music in the public schools of this city. He had reached his eighty-second year.

The old musician was a member of the Haydn Instrumental Quartet, a much-talked-of group in this part of the State about thirty years ago. He as-

sisted in organizing one of the first and most successful oratorio societies in York, and it was under his direction that Handel's "Messiah" and "Creation," by Haydn, were applauded by audiences in cities of southern Pennsylvania many years ago.

Under his supervision and because of his efforts, music was introduced into the public schools of York over forty years ago. He was the composer of numerous songs for children; the school song book, "The Fountain," now in use in some public schools of Pennsylvania, is from his pen. Professor Gipe was also an organist of many years' experience, having played at the instruments in nearly a score of churches in Pennsylvania, Maryland and Virginia during the earlier period of his life. His talent is especially well known in Columbia and Lancaster, Pa., as on many occasions he appeared in those places in charge of orchestras and choirs.

H. P. C.

R. W. Heffelfinger

LOS ANGELES, CAL., Jan. 10.—The musical community suffered a severe loss in the death of R. W. Heffelfinger, Jan. 10. Mr. Heffelfinger was at the head of the largest sheet music house in the city, affiliated with the George J. Birkel Piano House and was the secretary and treasurer of the National Association of Sheet Music Dealers. One service he performed for the local musical community was in publishing a number of the works of local composers. Mr. Heffelfinger leaves a wife and three children. He was thirty-three years of age at the time of his death, which was occasioned by pneumonia after an illness of ten days.

W. F. G.

Mme. la Veuve César Franck

The aged widow of César Franck, in his time the best beloved and always one of the greatest of the French school of modern music, died on Dec. 1 at her Paris home surrounded by her children, according to recent cable dispatches. Mme. Franck was ninety-four years of age and had outlived for twenty-eight years her distinguished husband, whose stay and companion she had been through many vicissitudes in his long career.

Marie Bobellier

The death, at sixty years of age, is reported from Paris of the composer and writer on musical subjects, Marie Bobellier, who was known under the pseudonym of "Michel Brenet." At the time of her death she was engaged in completing a dictionary of musical terms. One of her best known works dealt with the concert music of France prior to the eighteenth century, and was published twenty years ago.

Douglass Horatio Snyder

Douglass Horatio Snyder, choir director of the Broadway Reformed Church, Paterson, N. J., and a leader in Paterson musical circles, died at St. Joseph's Hospital, New York, on Jan. 18, aged fifty-five years. He was born at Sand Lake, N. Y., and removed to Paterson twenty years ago to become musical director of the Paterson public schools. He was a Mason.

Henry Noel

Henry Noel, a member of the French Military Band, which has been touring the United States to assist war activities, died in New York on Jan. 15 as a result of accidental asphyxiation. Noel was forty-two years old and had been a member of the French band, which was attached to the famous "Blue Devils," for several years.

Clarence C. Day

Word has been received of the death in action overseas of Clarence C. Day. Mr. Day had been rated as one of Frank La Forge's most promising pupils and his death was a distinct shock to his many friends.

Leon Scheeter

KANSAS CITY, MO., Jan. 16.—Leon Scheeter, one of Kansas City's foremost tenor singers, was a victim of the influenza. Mr. Scheeter was a teacher with a large and representative following and was the director of the choir at the Central Presbyterian Church.

S. E. B.

Vilma MacLennan

Vilma MacLennan, the seven-year-old daughter of Florence Easton and Francis MacLennan, well-known opera singers, died on Jan. 18 of influenza at her parents' New York home.

The Classics Are for the Student, Says Mayo Wadler

But Young Violinist, Well Known as an Intellectual Modernist, Admits That an Uncultured Audience Is Most Receptive to Modern Works—Thinks an Audience "Ought" to Be as Cultured Musically as an Artist—Finds Bach a Commanding Figure Despite the Classicism of His Works

FOR years now it has been not only a fashion but almost an immutable law for interviewers to begin with the war; so when Mayo Wadler recently opposed a gentle but firm "I'd rather not" to the suggestion that he expatiate on his views of music and the war, the effect was almost startling.

The event proved, however, that his preference of more peaceful themes had a solid foundation. It would be hard to call to mind a thinker of meatier thoughts than this young violinist. In fact, his thoughts are so meaty that in order to be thoroughly assimilated they should be taken in small amounts.

It is difficult, in retrospect, to trace out the lines of the conversation which it should be the business of this article to record, for it touched, in its long and troubled course, on more than one of the subjects which sprang up on the signing of the armistice into the vivid urgency which the war seemed to have shorn them of forever.

Of course the important, indeed the essential, thing about Mayo Wadler is his modernism. He is well and widely known as a preacher and practiser of musical radicalism and so it might be contended that the right way to begin would be with a simple recapitulation of the tenets of his modernistic creed. But Mr. Wadler is scientifically minded, and as astoundingly adroit, as intellectually slippery and evasive as only a scientifically minded person can be. It would be a dangerous undertaking to pin him down to anything so unscientific as a creed; and therefore, to avoid on the one hand the hopeless complications of the actual conversation and on the other the oversimplicity of a bare statement of his beliefs, I am going to say quite flatly what seems to me to be the weak spot in the fabric of his thought.

To be dogmatic, then, and in the highest degree unscientific, let it be recorded here that intellect is the highest and the most distinguishing characteristic of humankind; that Mayo Walker is, above all, the possessor of a commanding intellect; and that just because of that, his artistic faith in its present state should be looked at askance!

Determining What One Likes

For when all's said and done, intellect is not the ultimate thing in life. In the last analysis it is impossible to say *why* you like a thing; you can only say *what* thing you like. The process of determining what you like involves so many and such subtle distinctions that it takes on the appearance of analysis, of reasoning, when in reality it is nothing but the most wilful affirmation of fact. At those moments when life discloses itself frankly to us, we find emotion, not reason, at the bottom of it all.

In the early days of the war, when America, safe in her neutrality, was utterly and entirely reasonable, many a good bourgeois used to maintain openly that we ought practically to invite Germany to come and trample us underfoot.

"Talk about honor, justice and the rest of it as much as you like. Those things don't matter. What does matter is getting things done—getting the slums cleaned up, keeping old people from pauperism, making a nation of healthy and literate citizens. I tell you, if the Germans were to come over here to-morrow and smash our honor and justice to bits, it would be the healthiest thing that could happen to this country." We've all

heard talk like that in the days gone by. Of course that is not Mr. Wadler's sort of talk; he doesn't talk about the war at all! It is simply a drastic example of what morasses reason can lead good folk into. Are we not really wiser now that we recognize that even Germany, that one-time exemplar of reason and science, was animated in her rationality, by an unworthy motive, a false emotion, and that therefore in the final sense of the word she was unwise? Science told the Germans that they would reach Paris in six weeks. Emotion told the French that the Germans would never reach it. Which was right?

Emotion, of course, is no good to anyone unless intellect accompanies it. The important point is that intellect cannot be more than a means to an end. Some time Mr. Wadler is going to realize this, and then he will belong not to either of the extreme schools of modernism but to an intermediate school which will be all the better for being all his own. For no musician who has yet winged his way across the starry heavens of modernism has struck such a middle course. They have all been either emotionalists or intellectuals.

One thing that is going to happen to Mayo Wadler will, I think, have a very marked effect on his method of program-building. His present policy, as everyone knows, is to play modern works exclusively. The classics he believes, should be left to the student, for to him art is expressive of the sociological conditions in which it was given birth.

"What possible sympathy can people who live in a modern industrial society feel for works which were conceived by men living in the little ducal courts of the seventeenth and eighteenth centuries? Haydn, Mozart, Beethoven—they have nothing to say to the modern man."

"Then you would like to see them wiped out of our musical life?"

"No, indeed, for I consider it highly important that the student should know them. In order to understand our own age, we should understand theirs. But I do not think they should be allowed to tyrannize as they do over our musical life. It should be the ideal of the potential executant artist to know and understand the works of the past, and then, with that knowledge as a basis, present to his modern audiences new works which will have a direct significance for them.

After graduating from a recognized conservatory or studying for some time with a reliable teacher the artist should devote himself for three or four years to independent research, as a medical student would do. This does not mean that he should have the ideal of specialization in mind, for virtuosity is the bane of art. Rather the aim of the artist should be to make and keep himself fit for this task of interpreting his time to itself by associating with his fellow men on an equal footing. To me, an ideal state of society for the musician would be like that of China in the period of its great artistic fruitfulness; everyone should be an artist."

"Then every member of the audience should have an historical knowledge of music as well as the artist?"

Mr. Wadler paused. "Well, yes—theoretically. But practically, I must admit, an uncultured audience at the present time is by far the best. It is by far the most open-minded."

"So culture defeats its own end, and instead of exerting a liberalizing influence, makes people narrow-minded."

"But it oughtn't to. It ought to broaden them."



Photo by Garo.

Mayo Wadler, Violinist, a Unique Exponent of Musical Modernism

This is the point at which, as I think, Mr. Wadler's structure of reason gives way. The fact is that he wants culture to make people broad-minded, and therefore he forces himself to think that it actually does so. When he sees the so-called musically cultured closing their minds to all but what they have been taught to praise, he lays the blame for their artistic dullness on the music to which they have been made to give lip service.

Why Study the Classics?

If the classics are worth studying it must be because they have something warm and vital to say to us yet. If they have nothing to say to us, why in the name even of reason should we study them?

It is the characteristic mistake of the emotional modernist to think that we should sweep away all the achievements of the past. Obviously this is not the case with Mr. Wadler. But what an unhappy world that would be in which people studied the classics only because they "ought" to! There is something a little awful about an intellect so impassioned that it can tread such bleak paths of duty as this.

Wondering, I happened to remark, "And Bach, of course, must follow the others into the discard."

"No," Mr. Wadler replied thoughtfully, "not Bach. I don't know why he seems different from the rest, but he does. I can't see what there was in his life to

differentiate him; yet where the other classic composers' works seem but necessary material for the student to pick his way through, Bach's music has something vital, a something beyond analysis which makes it impossible to dismiss him."

Granted that Bach has such an element of vitality, have you not granted that all great art, whatever its period, has it equally; that unless the art of the past is great art, we should not study it and that since it is great, it will demand a hearing on the same terms as the works of to-day and will not be denied. Mayo Wadler may not like to know that it has been found possible to think such a thing of him, but it is none the less a fact that at least one member of the public is looking forward to a time when his programs will show less sternness toward the great music which has come down to us out of the past.

DOROTHY J. TEALL.

Hear of Wonder-Child Conductor in Berlin

A musical prodigy has appeared in war and revolution ridden Berlin, according to dispatches from the Prussian capital. Rio Gebhardt is the name of this youngster, who, at the tender age of ten, is reported to display a remarkable talent for conducting an orchestra and who masterfully sways the baton over the Blüthner Orchestra in the German metropolis.

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